MUSICAL

COURIER

HOPITU

An American Opera

by Lois Albright

(Libretto by M. W. Billingsley, White Mungwee, based on Ancient Hopi Legends)

A unique musical and dramatic spectacle!

The musical one-act score incorporates for the first time the primitive chants, as performed by a cast of Hopi Indians with their Ceremonial Dancers. Assisting artists: The Lois Albright Vocal Ensemble.

CARNEGIE HALL,

Wednesday Evening, **Feb. 16, 1955, at 8:30**

also programmed:

The Peasant Cantata by Johann Sebastian Bach, with chorus and soloists from the Lois Albright Vocal Ensemble

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An accomplished artist in her own right, Miss Albright aspires to the discovery and development of singers whose talents show promise of eclipsing her own success. Albright trained vocalists have appeared with the Chicago Opera, Metropolitan Opera, St. Louis Municipal Opera, Chicago Symphony, Women's Symphony, and other nationally known organizations.

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musical COURIER

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Seventy-fifth Year
January 15, 1955

FROM THE EDITOR'S DESK...

Congratulations to George Szell

■ On January 3, at a reception in the Hotel Dorset in New York City, the American Composers' Alliance presented its coveted laurel leaf award to George Szell, conductor of the Cleveland Orchestra, in recognition of his distinguished achievement in fostering and encouraging American music and American composers. During the past year Mr. Szell and the Cleveland orchestra have performed more scores by contemporary American composers than any other major American orchestra. We are glad that Mr. Szell has assumed the mantle bequeathed by Stokowski and the late Koussevitzky, both of whom are remembered for their championing of the works of American composers.

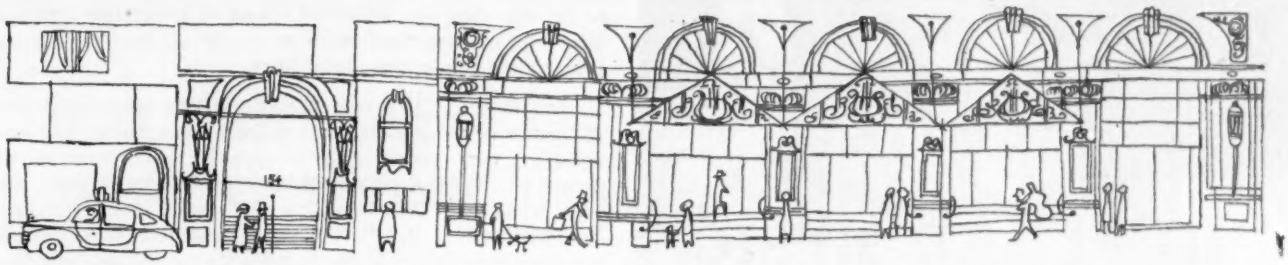
Many conductors have been attracted by the publicity attending first performances. Second and third performances, however, are rarer. In protest against this practice, Robert Mandell founded in 1954 an organization known as the Society for Second Performances. Unfortunately, the venture was soon abandoned for lack of funds. Dr. Howard Hanson and the yearly American Festival at the Eastman School of Music have consistently programmed a considerable number of American compositions. And the Rockefeller Grant in collaboration with the Louisville Symphony Orchestra, while not devoted solely to American works, has become a mainstay for native composers.

One would think that our orchestras should feel some obligation to present a decent number of American works during the season; probably they do. But final word is not the prerogative of either the orchestra or even the conductor, but the Board of Directors. Programs of the "Pops" variety, while featuring American works, are a poor substitute for the support of serious American composers.

From a perusal of symphony programs that daily come to our desk, from far and near, great cities and small towns, it would seem that the 1954 concert season is characterized by a "playing down" to the audience. We think that in many cases this policy is ill advised. Many orchestras in the hinterlands, for example, are not afraid to present new and unfamiliar works throughout the season, and apparently they are supported by their audiences. In the concert field, as well as in TV and radio, we suspect that American tastes have in many cases been grossly underestimated. We are glad, in this connection, that Mr. Szell does not go in for "watering down" and that he is not afraid to program works already premiered by other conductors or to re-program works that have already been premiered by his own orchestra. Our congratulations to Mr. Szell and to the many other conductors and boards of directors who have the courage and vision to realize that without wholehearted and constant support the future of music in America will never realize the rich promises of its present.

Gid H. Waldorf

ALONG 57th STREET

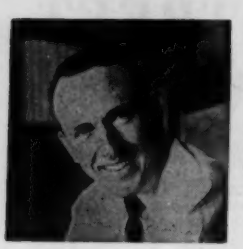


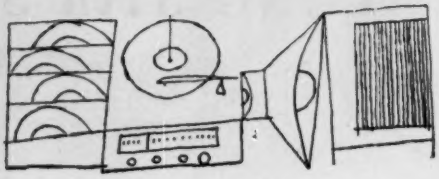
■ The chatter's about doings in New Orleans, the tremendous success (critically) of **Gian-Carlo Menotti's** "The Saint of Bleecker Street," the stunning **Christel Goltz** "Salomé" (even more tumultuous in its repeat performances), Marian Anderson's debut at the "Met"—a total sell-out, so much so that some of the press had to go without. Now, about the Menotti work: Manhattan has not seen so theatrically effective a work since the departure of Orson Welles from the Broadway scene. Make no mistake—no matter what criticism can be made of the libretto or the score, no criticism can be made of the way this opera is mounted, directed, conducted, sung. The theatre part of the "Saint" is superb: Gian-Carlo Menotti is without a doubt the leading theatre man, locally, of our day. The visual side of the production was in the hands of Lincoln Kirstein: it is magnificent. Jean Rosenthal has never lit a stage more brilliantly. We also feel that the singers and musicians are, in the aggregate, the best we've heard on Broadway. The ovation on opening night was appropriately staggering. What next, Gian-Carlo? Also we suggest that Mr. Bing go view "The Saint of Bleecker Street" at least once a week. . . . About New Orleans: on January 17th that city should be the locale for an important world premiere. This should consist of an opera, "Lord Byron's Love Letter," by **Raffaello de Banfield** (wrote the score of "Combat") to a book by **Tennessee Williams,** and of a play, "27 Wagons Full of Cotton," also by Mr. Williams. The opera returns **Patricia Neway** to active American service, and that is a very good thing, for Pat is one of our great theatre singers. **Maureen Stapleton** will star in the play. It's all under the auspices of the New Orleans Opera Guild, Inc., and will be seen at Tulane University's Dixon Hall Theatre. Later it's hoped New York will get a look, a listen. Chicago's **Nicola Rescigno** conducts. He's the boy who wielded the stick at the Chicago Lyric's "Norma," etc., etc. More about Neway: some months ago Ubiquitous suggested that someone write an opera for her, based on "Desire Under the Elms" or "Ethan Frome." We hear that **Morton Gould** is writing a "musical" based on the O'Neill—but this is operatic material, even though Broadway musicals now admit death, taxes, and other facts of life. Pat's still the only singer-actress in this country who could do the O'Neill or the Wharton as it should be done. Pity that Paris gets to see and hear her in major roles while we don't. . . .

■ Delectable: the new **Clifford Odets** play, "Flowering Peach." It's a very Yiddish comedy written sweetly and touchingly by the same Odets who used to write so beautifully years ago. Interesting to music lovers because of the expert score which **Hovhaness** has written for it. The music is precisely what the play needs, a uniquely successful theatre music opus in just the right idiom. . . . We did not like the **Hurok** "Aida," but we are pleased that loads of others—paying customers—do: Hurok's opera has broken box-office records at the Little Carnegie in New York. This film musical "registered" $15,790 during its first four days—special morning shows had to be scheduled to take care of the crowds. Congratulations, Mr. Hurok. We are also delighted to hear that **Dimitri Mitropoulos** has been re-engaged as musical director of the New York Philharmonic-Symphony, for the '55-'56 season. What a wonderful job Mitropoulos is doing at the "Met," and how that institution needs his wonderful job. . . . Also for future delight: **Pierre Monteux** will guest conduct the Philharmonic-Symphony in celebration of his 80th birthday (next season), and **Bruno Walter** will preside over a two-week Mozart Festival early in 1956. We know why that is, and we also are fascinated about all the rumors emerging from Vienna—rumors about the impossibility of buying a seat for the opening of the opera. . . . Congratulations to **Robert Whitney,** conductor of the new Louisville Orchestra. He was named Louisville's "Man of the Year" by the radio-TV news staff of WHAS, and who could possibly deserve the distinction more? Whitney does the work of a whole corps of conductors, and he does it with great gusto, musical intelligence, and feeling for those who are musically uneducated. He won the citation "For introducing tens of thousands of children to the magic of music, for encouraging new compositions, for his constant, progressive development of the Louisville Orchestra, and for making that orchestra's music known and respected across the nation." Every word of it true—also you can hear some of the music on records. . . . Good luck to **Vera Franceschi** on that date with Pierre Monteux and the Boston. This pianist will be doing the Tchaikovsky "Concert Fantasy," and she should be tops at it. Europe gets to hear her more than we do—perhaps after this engagement we will get to hear her more than they do. She has power, musicality, an extensive repertoire. . . .

■ Much talk about the disastrous orchestrations utilized in **"The House of Flowers."** They are awful,* as is the conducting of the show—or was when we heard it. Some very pretty **Harold Arlen** music is quite ruined by how it is presented. . . . Seems that **William Primrose** will have himself a new viola concerto in 1956. **Darius Milhaud** is composing this opus especially for Primrose. Primrose now plays at least seven Modern Works — by Bartok, Bloch, Walton (recorded and very good to hear), Hindemith, Fricker, Rubra. He hopes to get scores from **Stravinsky,** a new one from Hindemith, and one from **Leonard Bernstein.** Right now he's on a six-week European tour. February sees him back here and on a transcontinental U. S. tour. . . . Since mentioning recently that **Maryla Jonas** is planning a comeback, we have been delighted to receive queries on what, when, where. As soon as we know, you will know. . . . That **Reynaldo Hahn** work which Chicago has in plans has been postponed for a time, but plans go apace for the autumn season at the Chicago Lyric. Why don't they invite **Thomas Schippers** to conduct a work, with the great **Callas?** He's got the same theatre in his blood: both come by it naturally. And what a job he's doing on "The Saint of Bleecker Street." Maybe now his people will actually believe that he is a conductor, one of America's best . . . definitely the best of all the younger men. . . . The Marc Blitzstein "Rouben-Rouben" seems to be quite completed, with a **Cheryl Crawford** production promised for the autumn and **Eddie Albert** and a newcomer named Leary in the cast. . . . That's all this time.

UBIQUITOUS





HI FI AND MUSIC

By EDWARD TATNALL CANBY

Local Music in a Hi-Fi World — I

HOW does local music fare these days in competition with the omnipotent powers of radio and TV, the phonograph record, and the air-age concert world?

It seems to me that there are two opposite trends, which I would like to explore in terms of some local examples in my own community in Connecticut, on two different levels. One trend is a heartening increase in purely local musical doings of an informal nature and a rather remarkable all-round betterment of standards, both in performing and in audience interest. These events involve varied activities, from the music program of the local church committee, the amateur chorus, and orchestra, to recorder groups, home string quartets, school concerts, informal jazz and dance bands and, of course, local hi-fi and record-listening groups —any activity that has shall we say, a private and familiar local interest independent of the outside "public."

The other and opposite trend has to do with the higher levels of professional "concert" music. It is directly away from the local, towards nationalization—and internationalization. The question is, can any first-quality musical organization, or performer, exist today on the basis of purely local fame? I'd say the answer is no. For there is a new, dynamic, larger musical world that is so universally timeless and spaceless that there is no place where it can be successfully avoided, yet every town or hamlet can be its local headquarters. The local music maker, whether a solo pianist or a symphony orchestra, must stake out claims in this larger sphere, or perish musically.

Let me mention three of its phases of timeless and spaceless influence. First, air-travel. The artist who tours now has no truck with merely regional reputation. Here today, in Paris tomorrow, in South Africa a day or so later is the standard procedure. Concert circuits on this vast scale are as commonplace now as the "grand tour" to a dozen or so neighboring towns that once could make a local artist feel himself quite a celebrity. There is nothing less. You may live in Stowe, Vermont, or in Vienna, but your concert-tour life is worldwide or not worth trying.

Second, phonograph records give freer and easier access to the strange new timeless and spaceless musical scene. Records are now by far the most versatile medium for musical exchange. The circulation that even the more esoteric venture can achieve is astonishing—the local endeavor now becomes international without ever being the less local in the flesh! (The Dessoff Choir in New York, in which I sing, is getting substantial royalties from sales all over Europe, as well as our own country, for records we made ourselves of our local concert activities; and so with many other groups, here and in the hinterlands of Europe as well.) It is just about impossible to ignore this record medium today as a required adjunct to any kind of first-quality local music-making.

Broadcasting merely extends the scope of international music. A large part of musical broadcasting is from tapes or records that are prepared ahead of time; few listeners have any geographical sense as to the source or even the time of the music that they hear.

And so I say, there is no local music-making activity of "concert" quality that can afford to put aside the now necessary connections with the outside world, whether via broadcast, records, or actual air-tour the world over, and hope to survive, however fine the music. Take my local example, one of the better string quartets now playing, the Berkshire Quartet, which, with its forerunner, the Gordon Quartet (three of whose members are now in the Berkshire), has given summer concerts at Music Mountain, near Lakeville, Connecticut, for 25 years. Last summer Music Mountain reached a crisis. It was, as I see it, directly pertinent to this matter of local versus world musical reputation. Let me repeat, the Berkshire Quartet is to my ear one of the top-ranking groups. It would be foolish to go further, but I suggest that purely musical considerations are simply not in question in what follows. That is why the story is of interest.

It is a paradox that the Gordon Quartet—Jacques Gordon died some nine years ago—is better known right now on the national scene than the Berkshire. Gordon was a violinist whose ear was fairly well tuned to the economic currents of musical life. He did well with his group. Long before LP records, he made a number of excellent recordings and transcriptions. Oddly enough, I have not yet heard the Berkshire Quartet on records—but the Gordon Quartet has just appeared on a new record release! An LP reissue of some of that work of 10 years or more ago, and not one in a thousand present record buyers will know that it is other than brand new.

The Berkshire Quartet, since Gordon's death, has taken a deliberately more local kind of track, and in a musically very satisfactory way—were it not for the new outside pressures. The Berkshire became a quartet-in-residence at a large midwest University, with the rank of professors; they have given local concerts, taught, made limited tours, played occasionally in New York, and their summers have been spent year after year in hard work at Music Mountain, playing concerts that I can vouch for as of top quality and interest.

Must a fine organization like this *necessarily* make a place for itself in the new, wider musical scene? Is not a busy musical life in two communities enough?

That question came to a rather frightening head last spring at Music Mountain. After a quarter of a century of continuous residence—Gordon himself had founded Music Mountain — the Berkshire Quartet suddenly found itself virtually asked to leave, in favor of a much more famous "Big-Name" quartet that was to be invited to take over. It didn't take much to promote the crisis. The immediate straw on the camel's back was a new roof needed for the concert hall, but the trouble went far deeper. In effect, a group of the management said, what Music Mountain needed was a Big-Time national reputation, and a performing group to spark it. Like most musical organizations these days, Music Mountain had barely managed to break even for years. The local-scene arrangement was manifestly failing and, this group felt, had outlived its usefulness. They proposed to do something about it. Along with the Big-Name Quartet they would bring in new money; the place would be radically expanded and with active nationwide promotion would grow into a new style Mecca for musical pilgrims, like that irritating thorn in Music Mountain's immediate vicinity, the huge Berkshire

(Continued on page 37)

ON THE COVER

WALTER CASSEL:
AMERICAN MATINEE IDOL

"The natural beauty of his voice, his sincere artistry, and his strong and winning personality have won for him warm friends and innumerable admirers from coast to coast."

PERSONABLE, talented, good-looking, with just about all the attributes of the matinee idol, baritone Walter Cassel has long been a favorite in many fields of music. Throughout the country he is a familiar personality, beloved by millions as a star of radio and television, of operetta, of concert and oratorio. Most of all, he is known as an opera star, the leading baritone of the New York City Center Opera Company—in New York and on the road.

And now—early in February—Cassel will find himself acquiring a whole new set of fans. For he will be appearing in a variety of top singing roles as one of the important baritones of this country's senior and magnificent, glamorous opera house—the "Met." He will sing Mandryka in the Metropolitan's new production of Richard Strauss' *Arabella.* He will also be heard as Kurvenal in *Tristan and Isolde* and Amfortas in *Parsifal,* which are new roles in his repertoire. And, of course, he will sing Scarpia, in which he ranks with the best.

As a star of the Metropolitan Opera Company, Walter Cassell employs the distinction of being one of our few native-born singers who have received all of their musical education and subsequent artistic experience and recognition in this country. Born in Council Bluffs, Iowa, the very quality of Walter Cassel's voice reflects the strength and vigor of our great Midwestern tradition; and the genesis of his musical career is "typically American." As a boy, he began playing the trumpet, and he soon began to win contests as a member of the high school band. He might further have nurtured this instrumental skill had he not also joined the glee club in his last years of high school, and inadvertently discovered an even greater talent—singing. He then entered the Iowa State Music Contest and won first prize.

Shortly thereafter, Walter Cassel met and sang for Lawrence Tibbett, then appearing in a concert in Omaha. Tibbett urged the talented young baritone on to more intensive study to perfect his voice. About a year later, Cassel felt ready to try his luck in New York.

His first audition in New York, two days following his arrival, was for NBC Radio's original professional talent show. He was engaged on the spot. Thereafter, he began to sing on one show after another—"Hammerstein's Music Hall," the Coca Cola Show with Andre Kostelanetz, "Showboat," "The Ford Sunday Evening Hour," "The Telephone Hour." Subsequently, Cassel was starred on his own program, "Calling America," over the CBS network. During World War II, he took a leave of absence to make an extended tour of army camps. For his outstanding performances and for excellent services rendered, he became the recipient of the U. S. Treasury Award.

Broadening the scope of his activities, the young baritone also sang in musical comedy and operetta, appearing in a long list of favorites. He has sung the leading roles in *New Moon, Vagabond King, Rose Marie,* and *The Great Waltz* in Louisville, Birmingham, in the Starlight Operetta Series in Dallas, in Detroit, and with the St. Louis Municipal Opera. He appeared in an extended run of *Rose Marie* in San Francisco and Los Angeles; and he starred in the transcontinental tour of Sigmund Romberg's *The Desert Song,* under the sponsorship of the Los Angeles Civic Light Opera Company.

Radio and operetta, and also great appearances with many leading symphony orchestras, were only further steps forward in Walter Cassel's steady progress toward his goal of concert and opera achievements, as he continued to study with the well-known teacher, Frank La Forge. He made appearances with the Philadelphia La Scala Opera Company, the Pittsburgh Opera, the Cincinnati Summer Opera, Ft. Worth Civic Opera, and at the San Antonio and Kansas City Opera Festivals.

The next auspicious step upwards in the Cassel career came with his engagement as leading baritone of the New York City Opera Company for the annual fall and spring seasons of this outstanding company—in New York, Detroit, and other cities. He sang leading roles in *Tosca, The Marriage of Figaro, Rigoletto, Traviata, Falstaff, Salome, Faust, Don Giovanni, Lohengrin, The Tales of Hoffmann, L'Heure Espagnole, Carmen, Pagliacci, Amelia Goes to the Ball,* and *Andrea Chenier.* The *New York Times* commented on Cassel's Gerard in *Andrea Chenier:* "The best integrated characterization belonged to Walter Cassel . . . he brought down the house. . . ." And of another of the Cassel performances, the *Times* singled him out as "The hit of the evening. . . . The audience cheered at his curtain calls!" The New York *Herald-Tribune* wrote of "the power, free resonance and excellent diction that are by no means common these days."

His stage successes have accelerated the demand for Walter Cassel in the recital field, and the talented artist has made extensive concert tours to all parts of the United States. The natural beauty of his voice, his sincere artistry, and his strong and winning personality have won for him warm friends and innumerable admirers from coast to coast. And now, with his magnificent voice, his six-foot-plus manly stage presence, and his charm and good looks, it will surprise few if Walter Cassel soon becomes known as one of the matinee idols of the "Met."

The Fabulous VILLA-LOBOS

The 67-year-old Villa-Lobos is a man and musician for whom the word "fabulous" is no exaggeration. He is unquestionably the most prolific composer living, with more than 2,000 compositions to his credit, covering virtually every possible combination of instruments and voices, as well as numerous works calling for instruments peculiar to his native Brazil. His piano compositions alone are sufficient for eleven recital programs without repetitions.

By BURLE MARX

HEITOR Villa-Lobos is the most brilliant musical light yet to emerge from the western hemisphere. His power has caught most people unaware. Even the critics hardly know how to evaluate such magnitude. And why? Because his music is so untouched by the past, because his way of expression is so completely new and original. The standard measuring rods do not fit this new pattern.

Villa-Lobos is a completely self-taught composer. When in 1921 he was preparing his first trip to Europe, he was asked if he were going there to study. Brusquely he answered, "I am going there to show what I have." The fact was that very few people knew the extent of the musical baggage he already had. Among these were the *Uirapurú*, the *Amazonas*, the *African Dances*, and numerous chamber and piano compositions. One of the first of the great artists to recognize his power was Artur Rubinstein, who said in 1918, "This is the man I was looking for."

Because of his prodigious capacity to work and his small need for sleep (at that time four hours sleep was all he required), Villa-Lobos was able to create incessantly and overnight. Take for instance the very original .16 *cirandas* for piano, recently recorded by Joseph Battista, and 12 of the 14 *serestas*, written in 1926 in less than a month. His maxim has always been, "Better bad of mine than good of others," and he has lived by this. He even goes so far as to try to avoid copying himself.

Villa-Lobos' urge for music was so great that it overcame the severity of his father. At eight years he was caught one day playing with his father's clarinet. Frightened, the boy dropped it. His father gave it to him with the command to practice the scale. When his father returned that night, he had already worked out the major and minor scales. With the exception of the 'cello, on which he was given instruction, he studied the other instruments by himself. This incident with the clarinet caused his father to transform a viola into a little 'cello, on which his son received his first musical training. Some years ago, knowing he played many instruments, I asked which ones he played. He answered, "I only don't play the oboe." Since then he has mastered the scale on the oboe. Last year when I saw the score of his Harp Concerto I asked him if he ever played the harp. He replied, "In my youth I had a cousin who studied harp, and I had to tune it for her because she didn't know how. For about six months I practiced by myself from time to time. One day her teacher appeared unexpectedly and asked who was playing the harp.

"'My cousin,' said my cousin.

"'With whom did he study?' asked the teacher.

"'I don't know,' my cousin replied.

"The teacher resigned two weeks after that, because she felt ashamed. The truth was I was playing better harp than my cousin or her teacher."

Villa-Lobos is not the person to brag about this. Especially now, when he seldom gets excited about things. Last year, when he conducted here in the South, the harpist told him during rehearsal that she could not play what he had written; it was impossible. He got a little upset, went over to her and asked permission to show her how. The result was an ovation from the orchestra. I have seen Villa-Lobos become fascinated by a toy instrument and immediately want to write a quartet for it.

In 1931 Villa-Lobos started to develop a teaching system for the schools of Brazil. That is when he started to compile his *Guia Practico,* or Practical Guide, which is a musical folkloric study. His first volume contains 137 numbers. Teachers of music in the public schools all over Brazil are obliged to take these courses to get the diploma, and in order to be qualified to teach music. Villa-Lobos has introduced a system of hand signs with a movable "do" which enables one to improvise with great masses. Villa-Lobos very often improvises with two hands, sometimes using three or four voices with amazing effects. These studies for the schools have been one of his greatest contributions toward raising artistic standards in Brazil. In his *Guia Practico* he has harmonized, or as he calls it, "makes a musical surrounding for," much of the folkloric music. As a result, Brazilian children have been subjected in their youth to a much higher level of good music than their parents. This teaching system introduced by Villa-Lobos to Brazil has attracted worldwide attention.

When you visit Villa-Lobos you may get an electric-shock handshake, or a rubber chocolate to eat, or who knows what? His enjoyment of jokes comes through in his music too. When he wrote his *Suite Suggestiva No. 1,* early in his Paris sojourn, one of its numbers was for soprano, three metronomes, with the orchestra entering only in the last bars. There is no sound he is not able to reproduce with musical instruments. He will explain to you how he can reproduce the roar of the MGM Lion.

Villa-Lobos, having been always surrounded by people, is able to concentrate and work in the midst of commotion. In 1932 I remember going to his house to remind him of the orchestral work he had promised me for my Youth Concerts. It was 7:00 p.m., two days before the scheduled performance. He had just finished dinner and the table was being cleared for his manuscripts. He assured me the work would be ready.

"I have tomorrow my first rehearsal at nine, and general rehearsal just before the performance," I said.

"Don't worry. I will finish that around 4:00 a.m."

"How about the parts?" I asked.

"I will do them myself. I have two friends to help me."

I almost disbelieved it. "O.K., then I will leave you in order not to disturb you."

"Please stay because you do not disturb me," he said.

While he was orchestrating, writing direct with ink, a friend of his was playing the piano reduction of the *Amazon Symphonic Tone Poem.* From time to time Villa-Lobos was correcting him by calling out, "C-flat in the bass," sometimes getting up to show him how to interpret. I expressed my wonder at his ability to work under these conditions. He said, "Just let me finish this new page and I'll show you how it sounds on the piano." The fact is we had the first performance of *The Magic Window.* Villa-Lobos never rests, it seems. People are always coming in and out. Even business transactions are done while he composes.

About three years ago he arrived on Sunday, Dec. 16, in New York. He had no india ink. He called me up in the country. I arranged for a friend in New York to deliver it to him within an hour. He had to orchestrate nearly 250 pages for a ballet for La Scala in Milan. He was sending bunches of pages by air mail to Brazil to be reproduced. Several copyists were to extract the orchestral parts. The ballet was delivered in Milan, even before the date line of Jan. 27, with complete orchestration. Early one morning in his office in Rio he wrote the now famous aria from *Bachiana No. 5* and called his assistants. "Let's all hum this melody. How do you like it?" Twenty-four hours later he had it ready with orchestration for eight 'celli. In 1930, soon after the Vargas revolution, Villa-Lobos was touring with seven other musicians through the state of Sao Paulo. One day on the train he composed his *Tremzinho do Caipira,* which is today the last movement of his *Bachiana No. 2.* It was originally written for 'cello and piano. He played it on the 'cello that same evening.

When I heard it a few weeks later I was amazed at the effect. This composition has not yet been published in this form, however. Why? Because it is impossible for a single publisher to cope with his enormous production. No composer alive has so many published works as Villa-Lobos. Over 400 works have been given to the public, a number unmatched by any composer, and this is only a fraction of his creation.

Villa-Lobos is an excellent billiard player, and to this day still plays once a week. He was a passionate kite builder, and in the middle of playing chamber music he would stop ("The weather is too good to miss"), and go kite-flying in Paris. He even has a tone poem, *Papagaio do Moleque* (Kite of a Street Urchin), written in 1932.

Villa-Lobos cannot sit quietly. Everything must be movement. Many of his children's piano pieces are full of the movement of the games themselves. Someone said that if he were younger he would be playing center in soccer and devising a fugue in four parts at the same time. The third *Prole do Bebé* is dedicated to sports—among others, ring games, marbles, diabolo, peteca, soccer and capoeiragem (a sort of Brazilian jujitsu).

Villa-Lobos loves to make music on any instrument whatever. If he is with a group of sympathetic people, he will sit at the piano and improvise. Sometimes he decides to paint portraits of people present, and it becomes a game to guess the subject. His improvisations do not follow a routine pattern. He concentrates a little, then creates. When he was planning to write his second piano concerto, someone asked him, "Do you have the thematic material for it already?"

"Oh no," he answered, "But if I squeeze a little bit it comes out."

The truth is that it is almost a physiological necessity for him to compose. When a few years ago he was very ill and was being prepared for surgery, his only question to the doctor was, "When can I work again?" Still in great pain, he tried soon after but could not. Twenty-four hours later he started his twelfth string quartet. Not long ago his surgeon wanted to present him to a group of 50 physicians as a medical phenomenon. Villa-Lobos replied that they had first to hear at least a dozen of his recorded works in order to understand better his "insides."

CHATTANOOGA HOSTS 10th N.A.T.S. CONVENTION

The 1600-member National Association of Teachers of Singing meets in historic Chattanooga to exchange ideas, listen, and learn. Photo left: the Tennessee Valley and the City of Chattanooga as seen from Lookout Mountain.

By MARY CRAIG

FAR-FAMED old Lookout Mountain, brooding above its Battle Monuments, peered through veils of slate-colored rain at the gaily serious, brightly studious gathering, in Chattanooga's Hotel Patten, of approximately 300 teachers and guest-delegates representing the National Association of Teachers of Singing, in session Dec. 27-30 for the tenth annual convention of the organization. There are many colorful facets of location, history, and current events that would each make a story; but it is only possible to leap from peak to peak of the program itself. I would like to tell of the ascent to Rock City, from which one may view seven states of the Union; to climb (verbally) Missionary Ridge; to pause at the site of the ancient Mission Chapel of the Cherokees; to trace the centuries-old trails across the Tennessee Valley and the modern roads to the great man-made reservoirs; to describe the beauty of the Rivermont Orchid Gardens, from which divine spot masses of darkly glowing flowers were supplied to illuminate the receptions and formal dinners. I could tell of the bustle in the Coffee Shop, where discussion was as vigorous as on the floor of committee meetings; of the hurried call for young recruits to cope with the extra guest service; but regretfully, and yet with enthusiasm, I must pass quickly to reporting the actual mechanics of the convention.

In the 1600-member organization a constantly expanding vocal education program, based on intensive scientific research and exchange of ideas, ideals and experience, has brought N.A.T.S. to the forefront of music development and leadership in a specialized field of international scope. Pupils of teacher-members are heard all over the world—on the stages of La Scala and the Metropolitan, in the recital halls of Scandinavia and Argentina, at the Hollywood Bowl, and in hutments on Korean battlefields.

Having been a Convention guest in St. Louis and Boston, I planed into Chattanooga with keen anticipations which were not disappointed. Perhaps I'd best just check over the agenda and permit my public (I have *two* cheering readers who write me letters of approval, and *one* who definitely is a "hostile") to assay the consequent bulk. With President Bernard U. Taylor of New York presiding, and J. Oscar Miller of Chattanooga acting as general convention chairman and co-chairman of program, the convention opened. Almost all of us who have sung around during the past three decades, have auditioned for J. Oscar at one time or another. It is a pleasure to note here, not only that he was a splendidly efficient chairman, but that his noted Civic Chorus has been re-established, presenting recently Handel's *Messiah* before an audience numbering 3000.

The first formal Convention musical was the *Cavalleria Rusticana* offered by the Opera-Arts Association of Atlanta, Ga., with Ralph Errolle, director. And here I must interpolate an amusing (to me) recollection of Errolle of the Metropolitan, struggling as Pinkerton to help a 17-year-old soprano through an unrehearsed performance of *Butterfly* at the Lyric Theatre in Baltimore, many (too many) years ago. With the combined assistance of Wilfred Pelletier, "Daddy" Punzel of the "Met," and my own youthful ignorance of values, I made it. I think, though, Ralph greeted me in Chattanooga with a slight reminiscent shudder. To get back to Dec. 27, 1954, the fresh-voiced cast included Evelyn Beasley, as Santa; Reynaud Staring, Turridu; Annette Johnson, Lola; Frances Martin, Lucia; plus an unlisted Alfio who was vocally excellent. A two-piano team accompanied, and chorus parts were sung by a seated, off-stage ensemble. The Chattanooga Music Club closed the evening with a reception in the Red Room. Tuesday, Dec. 28, the work of the Convention began, and from 8 a.m. to midnight committes, sub-committees, executives, and district officers were on a tight schedule of breakfast meetings, sing-songs, discussions, and recitals.

Harvey Ringel of Chicago plotted the Explanatory Course for the Assembly. The Study groups were divided into three sectors or *Areas*. Area I, the *Vocal Foundation*, Chairman Dale V. Gaillilland of Ohio State University, was subdivided into simultaneous meetings considering: *"How to Develop the Middle Voice"* (Moderator, Max Noah, Millidgeville, Ga.; Analyst, Ernest L. Cox, Birmingham, Ala.; Recorder, Carl L. Nelson, Muncie, Ind.); *"How to Develop the High Voice"* (Moderator, Hadley Crawford, Indianola, Iowa; Analyst, Robert Long, Chicago, Ill.; Recorder, Farrold F. Stephens, Louisville, Ky.); *"How to Train for Power"* (Moderator, Paul Petersen, Winston-Salem, N. C.; Analyst, Oren L. Brown, St. Louis, Mo.; Recorder, R. Wayne Hugoboom, Huntington, West Va.); *"How to Correct Excessive Vibrato"* (Moderator Hardin Van Deursen, Kansas City, Mo.; Analyst, B. Fred Wise, Chicago, Ill.; Recorder, Neumon Leighton, Memphis, Tenn.).

I am detailing names of committee heads as an instance of countrywide interest in vocal organization study groups. Area II, *Vocal Building Material* (E. Clifford Tarren of Evanston, Ill., Chairman), went into Repertoire: *"For the Adolescent Voice"* (Moderator, Helen Steen Huls, St. Cloud, Minn.; Analyst, Mme. Gilderoy Scott, Washington, D. C.; Recorder, Vera Ridgrove Nielson, Oklahoma City, Okla.); *"For the Male Voice"* (Moderator, William Eberl, Milwaukee, Wis.; Analyst, George Newton, Indianapolis, Ind.; Recorder, Verne Miller, Des Moines, Ia.); *"For the Female Voice"* (Moderator, Margaret Sheridan, St. Paul, Minn.; Analyst, Radiana Pazmor, Spartanberg, S. C.; Recorder, Grace Leslie, New York City); *"Repertoire from Opera and Oratorio,"* for various voices (Moderator, Doris Doe, formerly of the "Met"; Analyst, Sonia Sharnova, Chicago; Recorder, Clifford Bair, Winston-Salem, N. C.).

At 1:30 on Tuesday, Gene Hemmle of Lubbock, Texas, delivered a treatise on *"Emotional Control in Song."* I heard subsequently that it was a great address—in fact, two speakers on the Wednesday list complained bitterly that their treatise had to undergo a rewrite. I missed this

Officials of N.A.T.S. grouped around the organization emblem in the Hotel Patten, Chattanooga. From left: Helen Steen Huls, E. Clifford Torren, vice-presidents; Bernard U. Taylor, president; Alexander Grant, vice-president; J. Oscar Miller, general chairman; Hadley Crawford, secretary.

"Control" speech, being at the time favored by a consultation on publicity with the Executive Committee. Areas I and II and the Vocal Clinic filled the afternoon. Incidentally, a bouquet of the gorgeous local orchids should be awarded Vivian Browne for the by-lined coverage in the Chattanooga *Times* of the "Guinea Pig" Clinic. Four neophytes of song—Charlene Hall and Gay Jennings of Chattanooga, Sue Biggers and Gilbert Oxendine of Knoxville—pluckily appeared, sang (accompanied by Solon Alberti of N. Y. C.), were evaluated by a panel headed by George Graham of De Paul University (replacing indisposed Walter Allen Stults of Denton, Texas). Mr. Graham, introducing his panel, remarked that vocal clinics furnished a field day for teachers, anyone of whom on hearing the pupil of another teacher might remark, "I could fix that voice in ten lessons." It was hard on the singer-victims, but it was also hard on me—I found myself full of opinions, but alas, not being a qualified member of the teaching profession, was forced, in Southern parlance, to "hush my mouth." Most trying! This highly enjoyable feature was followed in the evening by Naomi Farr's delightful recital, an example of fine song selection—seldom-heard Purcell and Mozart airs, Barber's "Hermit Songs," Hugo Wolf "Spanische Liederbuch" excerpts, and pristine Debussy and Poulenc songs. A superlative artist, this N.F.M.C. 1953 Award winner. Next day's Banquet speaker, Edwin McArthur, summed up when he spoke of Miss Farr's combination of voice and glamor, and confessed that if he were starting his career, he (McArthur) would hate to be in competition with young Lowell Farr, the gifted accompanist.

Wednesday brought a continuation of the Area I and II discussions, Sing-Songs (and believe it or not, those teachers *can* sing), committee reports, and the Association Business Meeting (not being a qualified member I stayed outside and watched the rain across the mountains). The Lecture Recital (conducted by John Duke, Northhampton, Mass.) introduced several fine N.A.T.S. soloists under the title "A Composer Looks at Contemporary American Song Literature."

At the evening Banquet (Bernard Taylor, Toastmaster), Edwin McArthur (Director, St. Louis Municipal Opera and Harrisburg, Pa. Symphony) spoke on "The American Singer, Yesterday, Today, and Tomorrow." Since Edwin began his fabulous career as coach-accompanist-conductor with Bach Choirs at about age 13—or less—he knows whereof he speaks. He greeted many artist friends in his audience, touched lightly upon the rewarding past, and gave a realistic prognosis of an ungilded future of lessened opportunities, unless the music teachers and music organizations visualized and worked towards higher performance and artistic values in coming years.

Cameron McLean, 76-years-young baritone, sang with exceptional style, poise, and vocal control Hebridean folk-ballads and a group of impeccably enunciated songs in English. Joel Nicholas, all of 11 years old, played Handel and Bohm violin numbers with clarity and amazing tonal quality. Sarah Lacey Nicholas was the expert accompanist.

Regretfully but of necessity, I said goodbye on Thursday, and so missed Ralph Errolle's Lecture-Demonstration on "Problems of Diction in Opera," and the General Meeting in which Richard De Young (Past-President) introduced the work of Area III, which in sub-committees discussed: 1. *"Style and Interpretation"* (Moderator, James Carley, Indianapolis, Ind.; Analyst, Solon Alberti, New York; Recorder, Virginia Wary Linney, Boone, N. C.); *"Diction"* (Moderator, Donald Gage, Union, N. J.; Analyst, Philip A. Ducy, Ann Arbor, Mich.; Recorder, Harold W. Ewing, Charleston, W. Va.); *"The Role of Foreign Languages"* (Moderator, Hubert Kochritz, Cincinnati, Ohio; Analyst, Sydney Dalton, Nashville, Tenn.; Recorder, Jack Carter, Chapel Hill, N. C.) The final set Lecture-Demonstration, "A Philosophy of Style and Interpretation," was presented by Walter Golde, of Chapel Hill, N. C.

Although I've run to greater length than space permits (my Editor will murder me), I feel I've skimmed only the surface of the N.A.T.S. convention—as my plane skimmed across the hills and lakes and river-bottoms of the upland states. I would like to convey the genuine *feel* of the work, the warmth, the integrity of purpose, and the impressive scholarship of this organization. Perhaps another time this may be done. N.A.T.S. is doing a grand job, though the radius of its influence is not yet sufficiently recognized by the country-at-large.

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BROADWAY THEATRE

"The Saint of Bleecker Street," Dec. 27, E—Almost three weeks have passed since the memorable evening when the contemporary operatic repertoire was enriched by Gian-Carlo Menotti's opera "The Saint of Bleecker Street." We saw the work for a second time just seven days after its initial showing, and we have to make a confession: A Saulus became a Paulus. On second hearing, and separated from the unavoidable hubbub of a world premiere which had the proportions of those in the olden days when the world of music assembled in Dresden to attend the first hearing of a work by Richard Strauss, the initial doubts concerning certain aspects of the new opera were stilled, and things which seemed disturbing at first hearing fell into their right place.

"The Saint of Bleecker Street" is a genuine product of its time. All its protagonists are children of the Age of Anxiety (to use William Auden's phrase). There is Annina, the Saint, who takes refuge in religion. So strong is her devotional power that she even experiences the sensation of stigmatisation. Her escape is to take the veil and submerge herself in the anonymity of a convent. There is her brother, Michele. Outwardly devoted to his sister, his devotion is nothing but egotism. He needs her. Her presence gives him security. This is why he does not want her to retire from this world. Furthermore, he is not certain of his allegiance. He feels as an Italian, but at the same time hates the traditions and ties to the old country and wants to submerge himself in the New World's life stream. There is Desideria, a girl of light morals. She escapes into the life of purely physical enjoyment, does not understand the strange and rather psychological bond between her lover Michele and his sister, accuses him of incest, and in a rage is killed by him. Michele, the murderer, not only loses his girlfriend but also his sister, who is accepted into a holy order but dies shortly afterwards. Michele, left alone in a world he neither understands nor comprehends, stands motionless. Even this ending, which is not an ending, for the ugly deed is not punished nor do we know at the end what will happen, is typical for our time—a Time of Indecision.

These characters are set against a typical New York background. In Bleecker Street's Little Italy we witness, first in the tenement flat of Annina, where she is admired by her neighbors as a miracle-working Saint, the wonder of stigmatisation. In the second scene, on St. Gennaro Day, we watch the procession passing Mulberry Street, with Michele, the agnostic, chained by irate participants of this religious celebration to the gates of the courtyard so that his sister, their Saint, whom they want to lead the crowd, can participate. The second act, a wedding scene of Annina's girlfriend Carmela, opens with the photographer taking the obligatory wedding picture; then come the wedding songs, offered by three guests and Annina, the entrance of Desideria who for her conduct of life is snubbed by the neighbors, the dispute with Michele, and her murder. In a subway station—the first scene of Act III—we find Annina, sick and tired, and the newspaper vendor. Annina is waiting for Michele who, after the murder, has disappeared. She wants him to know that no wordly force can withhold her from joining a sacred order. The newspaper woman adds a scurrilous element to the scene by bemoaning her fate, which is never to have seen her own picture in the "trash" (the papers) she sells, while Michele's likeness is spread all over the columns in every edition. Michele arrives, led by the priest Don Marco. He tries to dissuade his sister, but is unsuccessful and curses her for her decision. The last scene brings Annina's acceptance into the order and her demise, while Michele, stunned and speechless, watches his sister die.

To this dramatic libretto, Gian-Carlo Menotti has written his most moving score. It may not have the unity of "The Medium." In certain respects it follows the traditions of Puccini and the Italian veristic opera, but there is not one note which is not typical Menotti and is not closely allied to the action, and not one phrase which does not sing. The work opens with a short prelude which leads into a choral scene of great dramatic impact. Enters the Saint, carried in, unconscious and awakening from her stupor with a Kundry-like cry. Then comes the aria of Annina in which she describes her vision, the story of the Crucifixion. This aria rivals, in drama and introspective power, any piece of dramatic music written in this century. It is a *tour de force* for the singer. The second scene brings the poor men's splendor

Annina takes the veil over Michele's (kneeling) objections in Gian-Carlo Menotti's The Saint of Bleecker Street, *Chandler Cowles' current hit at the Broadway Theater.* (*See review, page* 13)

of the St. Gennaro procession and a fine trio between Annina and two neighbors who are dressing a kid to act as an angel in the religious ceremony. There is also the dramatic duet between Michele and Annina, and the overpowering of Michele. The second act is musically the most comprehensive. It opens with the three wedding songs, written in the Neapolitan manner, each a variation; the last one, sung by Annina, is deeply moving in its artful simplicity. Two arias in the Italian style, by Desideria and Michèle, are real show-stoppers. After the dramatic escape of Michele after the murder, Annina sings a prayer to comfort the dying Desideria. It is a very moving piece of incandescent beauty. The third act opens with the Moussorgskian complaint by the newspaper vendor about her inability to hit the front pages, and then ascends to great emotional heights in the duet by Annina and Michele. The last scene is the acceptance of Annina into the holy order and her death. It consists of exquisite choral pieces and has as the dramatic climax the demise of Annina. The scene ends quietly. One of the highlights of the score is the interlude between the first and second scenes of the last act, which is, so to speak, the symphonic resume of the opera. It develops from the illustrative effect depicting the noise of the subway to lyric phrases of deep emotional impact. Divided strings in tender harmonies sing a song of the little Saint of Bleecker Street.

Gian-Carlo Menotti has done it again. He has enriched the operatic repertoire with a work which, in directness of appeal, musical richness, and dramatic force, speaks to all people in a universal language: the language of the understanding human heart.

The performance was a masterly collaboration of stage directing by Mr. Menotti and a magnificent musical interpretation of the score by Thomas Schippers. In the atmospheric sets of Robert Randolph, which were beautifully lit by Jean Rosenthal, an array of fine singers competed for the highest praises. Virginia Copland was the Saint; in appearance, voice, and action, one could not wish for a more ideal interpreter of the difficult part. As Michele, David Poleri was most dramatic and persuasive. He and Gloria Lane (Desideria) deserved the deafening applause which followed their respective arias. Leon Lishner as Don Marco was impressive, as was Maria Marlo as the newspaper vendor. Mario di Gerlando made Carmela, Annina's girlfriend, a moving delineation. In smaller assignments one noticed very favorably the excellent voices of John Reardon and Catherine Akos. Chandler Cowles, Menotti's faithful producer, has every reason for satisfaction, as has Lincoln Kirstein, production supervisor, who will eventually include the work in the repertoire of the City Center, which he heads.

H. W. L.

METROPOLITAN OPERA

"Tosca," Dec. 25, E—After a season off the list, Puccini's "Tosca" was presented with a cast routined in their roles. Licia Albanese, whose voice is always lovely in clarity and timbre, has not quite the vocal weight expected of the Roman diva, but compensates with matchless timing and dramatic accent. George London was definitely an improvement vocally and histrionically over recent Scarpias. He has sensed the aristocratic poise and manners of the police chief, villain though he be, and his pursuit of the ill-fated Tosca was breathtaking. Coming in as a last-minute replacement for indisposed Jan Peerce, Eugene Conley sang with a resonant freshness and warmth that also vitalized the part. In supporting roles were Lorenzo Alvary as Angelotti, Salvatore Baccaloni in his clever portrayal of the Sacristan; Alessio De Paolis, Clifford Harvuot, Calvin Marsh, Margaret Roggero. Fausto Cleva conducted without much fire, but after all it was Christmas night and we trust everyone had experienced a real and happy holiday.

M. C.

"Carmen," Dec. 29, E—Bizet's "Carmen" was restored to this year's repertoire with a performance which was not entirely fortuitous. It may very well be that the new staging of Tyrone Guthrie, which when new had more sparkle and excitement, unobserved by its originator has deteriorated, thus giving the reason for the rather lame impression of this per-

formance. In any case, "Carmen" was a mere routine performance in which the singers went through their paces more or less successfully. New was Lucine Amara as Micaela. She has a fine voice, but this performance did not do her justice. Her sense of rhythm seemed faulty, and her impersonation was rather colorless. In the title role Rise Stevens did not seem too happy either. We have seen her more brilliant and heard her to better advantage. Kurt Baum as Don Jose lent his beautiful voice successfully to his delineation. But histrionically he was stiff and inexpressive. The Escamillo of Frank Guarrera also missed fire. Calvin Marsh as Morales made a successful debut in this role. Norman Scott was a rather pompous Zuniga, and in smaller assignments Heidi Krall, Margaret Roggero, George Cehanowsky, and Alessio de Paolis were competent. At the conductor's desk was Max Rudolf. He conducted the score with great care, almost Mozartean clarity. But maybe he was too careful and too little concerned with the theatricality of the work. It did not catch fire. H. W. L.

"Fledermaus," Dec. 31, E—Apparently Johann Strauss' "Fledermaus" has been installed as a New Year's Eve tradition at the Metropolitan Opera. This was the fifth consecutive New Year's Eve staging, but the first "Fledermaus" of the season. As a bonus and a New Year's Eve gift, the management arranged for the Vienna Choir Boys to appear in the Second Act Ballroom Scene at Prince Orlofsky's. The Vienna Group, coupled with the light beauty of this old favorite, made for a most enjoyable New Year's Eve party.

The familiar and highly competent cast was headed by Charles Kullman as von Eisenstein, Brenda Lewis as Rosalinda, Patrice Munsel as Adele, Jarmila Novotna as Prince Orlofsky, and Thomas Hayward as wild oat Alfred. The supporting cast was equally well handled. Natalie Kelepovska played Ida, John Brownlee the Ballmaster, Clifford Harvuot the Warden, Paul Franke Dr. Blind, and Jack Mann the Jailor. Most effective, complete with proper pantomime, was Miss Munsel's "Look Me Over Once." Miss Lewis, though at times straining for her upper notes, was a very effective and voluptuous Rosalinda. The bright presentation was paced by conductor Tibor Kozma. The production was by Garson Kanin, with Robert Herman as stage director, and décor and costumes by Rolf Gérard. G. W.

"Un Ballo in Maschera," Jan. 7, E—With all the fanfare of an important premiere, Verdi's "Masked Ball" returned to the repertoire of the Metropolitan on Jan. 7 after an absence of many seasons. The reason for the excitement was — apart from the fact that Dimitri Mitropoulos, director of our Philharmonic Orchestra, was conducting this performance—the first appearance on the operatic stage of Marian Anderson, world-famed contralto. For years Mme. Anderson has been the idol of the concert-going public, and rightly so. Her taste, unfailing musicianship, and great personality have enriched the concert halls all over the world and have carried the fame of this great Negro artist far and near. Now, on the stage of the Metropolitan Opera, she is fulfilling a long cherished dream. In the important part of Ulrica, she was celebrating a triumph which, apart from its artistic justification, paid hommage to a personality who in all these years has not flinched, but proudly displayed her feeling of belonging to the race into which she was born. Compliments are deserved by the management and Rudolf Bing, the first manager to open the doors of one of the world's great operatic institutions to a Negro artist. But, how much more grateful we would have been had this happened 20 years ago, when Mme. Anderson was on the pinnacle of her great career. How many beautiful Amnerises would have been heard—how many Dalilahs and Orpheuses.

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There is every reason for jubilation, but just as much for thought. Let it never happen again that a great talent is excluded from the pursuit of his or her career because of extraneous reasons. Art is universal in appeal, and consciously or unconsciously this was the feeling which echoed from the ovation which acclaimed Marian Anderson. It paid hommage to her effort, but in it also, we are sure, resounded the pledge that what happened to Mme. Anderson should not happen again, that a great artist should reach her goal in the evening of her admirable achievements. In this light, the performance became a historic event.

It was a performance of stature. Richard Tucker as Riccardo sang with great beauty and expressiveness, and Leonard Warren as Renato was rightly feted after his aria, "Eri Tu." Zinka Milanov as Amelia sang admirably, and Roberta Peters as the page Oscar was a pleasure to eye and ear. In smaller parts, Nicola Moscona and Norman Scott as the two conspirators, and Calvin Marsh as Silvano added to the effectiveness of the evening. James McCracken and Charles Anthony were faithful helpers in the production, which employed colorful costumes by Ladislas Czettel and Doboujinsky's set. Stage director was Herbert Graf.

Dimitri Mitropoulos at the conductor's desk gave a very individual interpretation of the score. Soundwise, he stressed the rhythmic structure of the score. The bones and sinews which hold it together were easily recognizable. But, there was little meat. The sound was ascetic and the score sang but little. In the framework of this conception, the delineation was a miracle of crystaline clarity and transparency. But, at least to this listener's ear, the fire burned coldly. The performance, enjoyed by a sold-out house, was a tremendous success. All participants had to appear in front of the golden curtain many times. It was a red-letter date for the Metropolitan Opera and its management.

H. W. L.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dec. 23, E—For his last Thursday program Bruno Walter had scheduled the performance of a work which under present standards can be called his very own domain: Bruckner's Seventh Symphony. The Philharmonic Orchestra played with a devotion and a willingness to follow every slightest intention of the master-interpreter, which in itself made the performance of the gigantic score memorable. The "heavenly length" of the work was almost unnoticeable. The corner movements unfolded in all their baroque splendor, the scherzo had the earthy stamping rhythmic drive, and the trio was played with what may have been even too much lyricism and slowness. The climax was, as it always is, the adagio, which in introspection and telling melodic beauty has almost no rival. The performance was a triumph for Dr. Walter and the orchestra.

Soloist of the evening was Joseph Szigeti in Bach's G Minor Concerto, a transcription of the F Minor Concerto for harpsichord, and Bartok's Andante for violin and orchestra (Op. 5). Mr. Szigeti is like those great singers who make the projection of their voices a medium of expression, not a goal in itself. Tonal beauty to him is secondary, the projection of the musical meaning his main object. Thus he played the Bach work with total immersion in its musical message, the Largo rose to deeply moving beauty, while in the corner movements the rhythmic structural design was the object of delineation. Bartok's early piece in its reverie-like character is a deeply moving composition. It lacks completely the complication of his later work and their harmonic, rhythmic, and folkloristic principles. It is a beautiful, songful "Gesangsscene" with a tenderly woven orchestral accompaniment setting off the melodic line of the violin to perfection. The performance was highly enchanting and the audience reacted with enthusiasm.

H. W. L.

(Bach Concerto) *Mr. Szigeti played this concerto with superb musicianship and elan, if with more rhythmic emphasis than beauty of tone—this applying especially to the fast movements. Here he plowed ahead with contagious enthusiasm, playing in most of the tuttis with the orchestra and dominating the scene, as it were, by the vitality and authority of his interpretation.* O. D., N. Y. TIMES

(Bach Concerto) . . . *rather unsatisfactory. The string orchestra was too large and played with little delicacy. . . . Nor was this one of Mr. Szigeti's good days; his tone was pinched and often insecure in pitch.*

P. H. L., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Dec. 28, E—Under Eugene Ormandy's direction the marvelous Philadelphia Orchestra opened its fourth seasonal concert with a Suite from Handel's Walter Music, arranged for full orchestra by Eugene Ormandy. It was a performance which showed the orchestra off as the best instrumental ensemble of the world. They played with magnificence and tonal beauty, if somewhat too much caution in the middle movements.

The novelty of the evening was the local premiere of the Philadelphian composer Vincent Persichetti's Fourth Symphony (Op. 51). The work is orchestrated with craftsmanship and inventiveness. It is interesting in color and texture, but its musical ideas are thin and don't even give much opportunity for development. Thus, the work though sounding interesting seems sterile and eventually becomes tiring. The audience gave the composer, who was present, friendly and encouraging applause.

The climax of the concert came with the appearance of Nathan Milstein as soloist in Dvorak's Concerto in A Minor (Op. 53) for violin and orchestra. Mr. Milstein, at the pinnacle of his art, gave the work a reading which abounded in euphony and technical mastery. Temperamentally ideally suited to the soloist, his interpretation was masterly. It was beautifully supported by the magnificent accompaniment of Mr. Ormandy and the orchestra. The ensuing ovation Mr. Milstein acknowledged by playing an encore for solo violin. H. W. L.

. . . Mr. Milstein was at his unsurpassable best. Words of technical comment would convey nothing of the warmth and temperament, so splendidly controlled and irresistibly communicated, and the flaming virtuosity, which was not only of the fingers and bow, but of the spirit.

O. D., N. Y. TIMES

The orchestra under Mr. Ormandy played the symphony admirably from an instrumental and an interpretative point of view. . . . Mr. Milstein, displaying his customary technical expertness, tonal clarity, and musicianship, revealed the Czech savor of its melodies and also without overdoing it the work's sentiment.

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 30, E—In collaboration with the excellent violinist, Erica Morini, Mr. George Szell and the Philharmonic presented an all-Beethoven program. A complete program devoted to the works of any single composer is a risky business, but the pairing of the Leonore Overture No. 3, the Symphony No. 8 in F Major, and the Violin Concerto offered a well-balanced program with sufficient contrast and variety.

Conductor Szell is obviously one of our best drillmasters, for the orchestral works presented were flawless in precision and in ensemble playing. One must also compliment the wide range of dynamics employed — the pianissimos were often beautifully whispered, the fortissimos dynamic and explosive. On the other hand, there was a certain lack of grace and delicate nuance in both the Overture and the Symphony. In short, one might say the effects achieved were hardly subtle. Particularly in the case of the Symphony, we would have preferred a more refined and restrained approach. Then, too, the orchestral voices were not always in an ideal blend.

Miss Morini's performance in many respects was most musical. The opening movement, however, displayed considerable faulty intonation and general insecurity. Towards the end of this movement the artist hit her stride, and certainly of both the Larghetto and Finale one can only say bravo. In these last two movements, the artist's musicianship was always in evidence, and her collaboration with the orchestra and Mr. Szell was a thing of beauty. G. W.

(Eighth Symphony) *. . . the music was played before us with a clarity that was exemplary, and a mastery of the orchestra was invariably present. . . . Miss Morini's playing of the concerto was that of a great artist dedicated to her task.*

O. D., N. Y. TIMES

The overture, as played last night, suffered from the same ills that beset the Eighth Symphony . . . poor balance . . . Miss Morini is a rarity among violinists; musician first, fiddler second. She knows this music and plays it with unfailing taste.

P. H. L., N. Y. HERALD-TRIBUNE

ZVI ZEITLIN—*"remarkable musicality"*

National Orchestral Association, Jan. 4, E—Under Leon Barzin's inspiring leadership, this excellent training orchestra started its program with two American premieres. It opened the evening with Svend Erik Tarp's Comedy Overture No. 2 (Op. 53), a craftsmanlike, good-humored, and well-constructed piece which is orchestrated with a thorough knowledge of the contemporary orchestra. It was followed by the same composer's Piano Concerto in C Major, also a happy and unproblematic piece which gives the soloist an opportunity to show his mettle. Ellen Gilberg was the soloist and took good care of her assignment so that the performance was a success. In Mozart's Piano Concerto in C Minor (K. 491), alas, she was not so much in the groove. Hers was a rather pedestrian and uninspired reading which did not capture the spirit and the deep meaning of this score. A tiring sameness pervaded the entire performance.

The second program half was given over to Zvi Zeitlin, playing Beethoven's Violin Concerto in D Major (Op. 61). Mr. Zeitlin is a fine violinist, and in addition to his technical dexterity he commands a remarkable musicality. His reading of the piece was a distinguished effort which was warmly applauded. Mr. Barzin and the orchestra gave excellent support. H. W. L.

Both works established Mr. Tarp as a skillful, well trained musician. . . . Miss Gilberg . . . gave the Tarp work a sympathetic performance.

J. B., N. Y. TIMES

In both the Tarp and the Mozart concertos, Miss Gilberg displayed a dexterous and polished technique, constant musicality and lucidity of tone and a knowledge of musical phrase and line. (Zeitlin) *. . . technical mastery . . . a general impression of understanding the content of the music as well as the notes . . . dignity, breadth and expressive communication.*

F. D. P., N. Y. HERALD-TRIBUNE

Ruggiero Ricci, violinist, Jan. 5, E—There is no doubt, Ruggiero Ricci is one of the finest violinists now before the public. His beautiful, singing tone, prodigious technique, and musical insight contribute to this happy result. Much work has gone into the making of this artist who knows the ups and downs of a career as well as anybody. But now he has arrived.

He opened the program with Bach's Partita in E Major for violin alone, and in his playing were all the moods and all the shades of this magnificent composition. He projected its tremendous difficulties without any flaws. Beethoven's Sonata in C Minor (Op. 30, No. 2) followed. With Artur Balsam at the piano, Ricci gave a deeply felt reading of the majestic work. He could have been even more aggressive in his conception, but, as it was, the inner structure of the sonata was very well analyzed and its content convincingly interpreted.

Prokofieff's Sonata in F Minor (Op. 80) opened the second program half. Again the same virtues were apparent in the playing of this contemporary masterpiece. The work gained under the hands of this masterful interpreter. Six Caprices (for violin alone) by Paganini, played with great virtuosity, closed the recital, which was enthusiastically acclaimed by a large audience. H. W. L.

He played last night not only as an astonishing virtuoso, but as a fine musician, whose virtuosity is merely his tool for interpretation.

O. D., N. Y. TIMES

. . . he is not a standardized artist, or one who scores by obvious brilliance or a large, sensuous tone. The waxing interest of the recital depended on subtler factors, and particularly his ability to secure a remarkable variety of tonal hues and timbres, along with fine dynamic shadings.

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N. Y. Philharmonic-Symphony, Jan. 6, E—George Szell opened the last program of his guest appearance with Smetana's Overture to *The Bartered Bride.* The speed with which he took the composition demanded from the orchestra the utmost virtuosity, and Mr. Szell got every bit of it from the masterly ensemble. Thus, the performance had a brilliance which was stunning, and even if one felt differently about the tempo, one had to admire the effect the piece made in this breathtaking interpretation. The other orchestral offering was Brahms' Fourth Symphony in E Minor (Op. 98). Here Mr. Szell gave a reading which was memorable in its analytical clarity and structural design. The first movement was played as a lyric song with widely swung melodic arches, and after the Andante Moderato and the Scherzo, the last movement, the monumental Passacaglia, was built up to a wondrous climax. Orchestra and conductor were rightly feted for their admirable effort.

As soloist of the evening, Claudio Arrau played Chopin's Concerto for Piano and Orchestra No. 1 in E Minor (Op. 11). Mr. Arrau played a heroic Chopin. The first movement had an almost classical design; the Romanza was a romantic, introspective piece; and the lighthearted last movement came off with contagious humor. Brilliance was the keynote of this interpretation, and an enthusiastic audience gave the soloist, who was sensitively accompanied by conductor and orchestra, a lasting ovation. H. W. L.

(Arrau) *He held his audience engrossed from the beginning to the end of his performance by his eloquent singing of the melodies on the keyboard, his taste, his unfailing musicianship and complete command of his expressive resources. . . . The crown of the concert, we thought, was Mr. Szell's virile and noble performance of the Brahms Symphony.*
O. D., N. Y. TIMES

Claudio Arrau . . . was in admirable technical form, and consistent clarity and musical quality of tone were combined with a realization of fine points of dynamic shading.
F. D. P., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

The Theodore Thomas Orchestra, Jan. 4, E—In the first of a series of three concerts devoted to music of the baroque era, the Theodore Thomas Orchestra, under the direction of Richard Schulze, presented a varied program of works by Handel, Telemann, Scarlatti, Couperin, and Vivaldi. Many of the works featured Mr. Schulze and his wife as recorder and oboe soloists. This small group plays with vigor and obvious affection for the music they perform, thus infusing the music with a buoyancy which is often lacking in concert performances. Unfortunately, Mr. Schultze's theories on baroque performance practice have no historical foundation and tend to distort the music. His insistence on a totally detached manner of playing is at times commendable, but only within certain bounds. The players under his direction seemed to be playing all the written notes at half their value. The final result of the disfiguring of music in this manner is that a general music public which is still suspicious of baroque music will withdraw from it even further. W. C. H.

. . . both Mr. and Mrs. Schulze were too severely impersonal. They kept time very strictly, but they brought little grace, imagination or expressive nuance to what they performed. Earnest, but on the dry side would be the verdict. R. P., N. Y. TIMES

They are . . . more effective as musicologists in action than as active musicians, for a timidness of style and a tentative dynamic gamut robs their performance of the punch and abandon that abounds in Baroque music. P. G-H., N. Y. HERALD-TRIBUNE

TOWN HALL

Eugene Haynes, pianist, Dec. 22, E—A student of Katherine Bacon at Juilliard and Nadia Boulanger at the Paris

RUGGIERO RICCI—*"one of the finest violinists now before the public"* (*Review, page* 17)

Conservatoire, Eugene Haynes made his debut in a standard program of Scarlatti, Bach, Beethoven, Schumann, Chopin, Swanson, Debussy, and Ravel. Debut nerves usually cause the rigidity and over-forceful approach that was evident in the beginning, but as Mr. Haynes relaxed his technical competence was displayed with proper ease and understatement. The uneven quality of musical understanding is another common earmark of debut recitals and this pianist was no exception, although there was an abundance of succinctly felt moments, tasteful melody arching, and musical surety that gave a most promising impression.
M. D. L.

. . . Mr. Haynes revealed himself to be an earnest, literal, not very imaginative interpreter. J. B., N. Y. TIMES

He showed technical skill from the outset; his interpretative ability took a longer time for its revelation . . . he gave an impression of temperament and a variably manifested expressive understanding.
F. D. P., N. Y. HERALD-TRIBUNE

Lois Wann, oboist, Dec. 29, E—Miss Wann assisted by Dorothy Minthy and Max Senofsky, violinists; Carolyn Voigt, violist; Aaron Bodenhorn, cellist; Stuart Sankey, double-bass player, and Bertha Melnik, pianist, presented a program of variety and interest ranging from a Tassarini Sonata, Bach's G Minor Concerto, and Mozart's F Major Quartet to works by Bodenhorn, Milhaud, and Morgenstern. Mr. Morgenstern's Combinations for oboe, piano, and strings in five movements juxtaposes the sonorities of the performing groups with imagination and charm. Each section is well organized and developed. The piece was given perhaps the best performance of the evening and the composer rose to acknowledge the enthusiastic reception by the large audience many times. The Milhaud Sonatine for oboe and piano, written, as was the Morgenstern work, for Miss Wann, bears the stamp of a superior craftsman. Though a spirited work it gives an impression of casualty and of unim-

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portance. Mr. Bodenhorn's fragmentary Theme and Variations was given an affectionate performance. The rest of the evening suffered from what sounded like lack of rehearsal. There was an insecurity in the rhythmic delineation of Mozart's Quartet in F Major, also difficulties of intonation from the strings and even the soloist, resulting from the dampness and sudden warmth of the evening. But, Miss Wann's innate musicality and taste conquered successfully the physical handicaps which would have thrown off a less experienced, honest, and cultivated musician. R. D. C.

Miss Wann's playing was that of an ensemble player . . . although everything she did was careful and musical, and her tone was always pleasant to the ear, her performances were seldom commanding enough to engage the attention in the manner of a major soloist. R. P., N. Y. TIMES

Lois Wann . . . is a musician of enormous talent and an oboist of moderate capabilities. . . . In matters musical . . . Miss Wann is something of a wonder. She phrases like a lieder singer . . . and her sense of instrumental color is ever ideally suited to the demands of the score.
J. S. H., N. Y. HERALD-TRIBUNE

Gina Bachauer, pianist, Jan. 3, E—Whatever comparisons may be made between Miss Bachauer and other greats of the pianoforte, no one can deny her prodigious technique. This became apparent after the first measures of the Bach-Busoni Toccata and Fugue, which was taken at terrific speed in the rapid passages with deep sonorities in massive contrast. Following with Mozart's Sonata in G Major, she used a light delineatory touch which delicately etched the design in appropriate color of the period of its composition. While possessing limitless power, this artist seems to like especially the clear simplicity of the Mozartean school. In the Beethoven Sonata there was evident a realization of its grand scope and its melodic line; however, I found the delivery emotionally dry. The Eight Preludes of Scriabin were deliciously flawless, and the closing Ravel "Gaspard de la Nuit" was absolute, wonderful playing. In the suggestions of water flow, of sea surge and tides, of fountains and streaming rain, the tonal depiction was a beautiful thing. Miss Bachauer's control in "The Gibbet," with its tolling-bell, and the final weird, scampishly diabolic "Scarbo" brought merited cheers from her audience. M. C.

. . . her ideas sprang from the way the works were written, not from bright notions imposed on them from without. Technically, too, the recital was an absorbing experience. She has so much strength that, besides being able to provide all the sonority needed in the bass, she can play with exquisite lightness . . . even in the midst of turbulence she can maintain a clear connective thread.
R. P., N. Y. TIMES

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Ninth Consecutive Season
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Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, conductor
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Harmonica Virtuoso
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Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinbold (9 Artists)

Her playing held no affectation, it told of definite and well thought out expressive ideas realized without obvious personalization. . . . And yet, despite the general musicality of Miss Bachauer's tone and its clarity of detail, in massive as well as in delicate music, there was an occasional weightiness which sometimes detracted from the general expressive result. F. D. P., N. Y. HERALD-TRIBUNE

Theodore Lettvin, pianist, Jan. 4, E—This gifted young pianist from Chicago, who made his New York debut in this hall last season, again revealed impressive mastery of his instrument at his second local recital before an enthusiastic audience. Mr. Lettvin's interpretative talent is catholic in scope. The program included: Aria Variata in A Minor, J. S. Bach; Sonata in E-flat Major (Op. 81a, "Das Lebewohl," Beethoven); Barcarolle in A Major, and Scherzo and Capriccio in F-sharp Minor (Op. 83), Mendelssohn; Sonata in A Minor (Op. 28, No. 3) Prokofieff; Fantaisie in D Minor (K. 397), Minuetto in D Major (K. 355), Fantaisie in C Minor (K. 475), Mozart; Toccata in C Major (Op. 7), Schumann.

When was the Bach work last heard here? Thanks to Mr. Lettvin for reviving it. The Beethoven sonata came forth with dignity and nobility within the framework of the Bonn composer's intent. The robust Prokofieff atonalities, abounding in this early sonata, were dashed off with bravura and technical aplomb. Mozart received the sort of consideration due that composer's seemingly simple music, which is full of tricky figures of counterpoint. The Schumann opus was played too fast for its contrapuntal detail. Here it may be noted that in some *forte* passages Mr. Lettvin is inclined to produce a brittle tone in contrast to his almost invariable singing legato. Delightfully refreshing was the inspired proclamation of the two Mendelssohn items, outstanding features in a piano recital of distinction. Encores were added to the printed list until the house lights came on to send Mr. Lettvin's delighted listeners home. H. I. B.

Mr. Lettvin's recital as a whole was that of an exceptionally equipped young pianist who thinks for himself; who not merely plays, but interprets according to his own lights.
O. D., N. Y. TIMES

His technical resources are all and more than one could demand from a performer of the first rank. His demeanor is serious; his insight is keen, honest, warm and detailed.
L. T., N. Y. HERALD-TRIBUNE

Daniza Ilitsch, soprano, Jan. 5, E—Greeted by an ovation of applause on her return to this country after several years of absence, this enchanting singer did not disappoint her public. The voice is still clear and vibrant, with luminous high Bs. When singing without tension and "recital restraint," Miss Ilitsch delivers beautiful and emotional vocal artistry. Her

enunciation in every language was superlative. On the debit side, there was occasional stridency in the upper octave of her range, and some roughness in the innate velvet texture. For this reporter, she was an interesting recitalist and her program offered divers and contrasting songs. Opening with Mozart—the Konzartarie "Vado, ma dove" and "Luisens Liebesbriefe"—the soprano moved facilely to Beethoven—"Die Trommel geruhret aus" and the "Egmont" aria. A group of Brahms and Hugo Wolf sustained the fine atmosphere of good selection, ending with a fluent and lovely "Kennst du das Land" from "Mignon." In part, the following "Ah Perfido" of Beethoven was admirable. Delightful Yugoslavian songs set by Konjovick, Trudich, and Gotovar, with a well-sung group of English—Purcell-Britten, Bantoch and Curran—completed the printed list (one questions the values of the ornamented Purcell; he wrote beautifully and simply for the voice). Demonstrative applause brought the diva on stage with her fine accompanist, Paul Ulanowsky, for Italian Folk Songs and the "Suicidio" from "La Gioconda." M. C.

The soprano possesses a big, somewhat uneven voice with top tones of almost piercing brilliance. She remains a spotty and inconsistent performer, flashes of fine singing alternating with vocalism of a more perfunctory sort. J. B., N. Y. TIMES

Miss Ilitsch is a singer of such uncommon dynamic power and knife-edged projection that it seems entirely natural to find that her greatest successes have occurred in the realm of opera. In lieder she remains a bit distant and impersonal.

L. T., N. Y. HERALD-TRIBUNE

OTHER CONCERTS

New York University Glee Club, Alfred M. Greenfield, Director, Dec. 10 (TH), E—A large, college-spirited audience greeted this expertly drilled choir at its Silver Anniversary Town Hall concert. This season also marks the celebration of Professor Greenfield's 30th year as director of the Glee Club, and he has welded the youthful singers into an excellent group that could cause some professional ensembles to look to their laurels. In the latter part of the program the Glee Club was assisted by the Chorus of the N. Y. U. Glee Club Alumni. The N. Y. U. Glee Club was assisted by Robert Sherman, who was heard in a group of piano soli; John Powell, baritone, who with the Glee Club sang Five Mystical Songs by Vaughan Williams, and John Pettersson, tenor. H. I. B.

Knickerbocker Chamber Players, Dec. 12 (MMA), E—The newly formed Knickerbocker Chamber Players presented for their second concert in this series a program which ranged from Heinrich Schuetz to our own Paul Creston, with the emphasis on baroque chamber music for small groups of players. The various pieces were played adequately, but hardly with inspiration. These performers certainly have the technique to do this music, but we have a feeling that they have not as yet developed an affinity for the various styles of this older music. W. C. H.

GINA BACHAUER—*"prodigious technique"* (*Review, page* 19)

Collegiate Chorale, Dec. 15 (CH)—The Collegiate Chorale, under the skilfull direction of Ralph Hunter, presented a Christmas festival of music. The widely varied, interesting program included important works such as Johann Herman Schein's 17th-Century "Von Himmel Hoch"; Giovanni Gabrielli's "Canzon Noni Toni," which was played by the New York Brass Ensemble; six traditional carols; and the Mass in E Minor by Anton Bruckner. There also were introduced two works commissioned by the Chorale—the first, "Glory to God" by Alan Hovhaness, with soprano and mezzo-soprano solos sung by Mara Linden and Janelle Jaynes; the second, "December" by Henry Brant, with an unusual distribution of orchestra, chorus, and soloists on stage, in tier boxes and in dress circle. In this, Marni Nixon and Lloyd Thomas Leech were soprano and tenor soloists. The Hovhaness composition, with its Biblical text and fine musical line, gave off an impressive air of spirituality, while the more intricate "December" work was highly effective in varying instances because of the unusual musical arrangement and unconventional use of the vocal forces. The Chilean composer Domingo Santa Cruz was also represented on the program with his "Cantares de la Pascua."

The Chorale was, as usual, smooth, well balanced, and precise in execution, with an ingratiating tonal quality. An excellence of artistic expressiveness and dictional clarity was noticeable throughout the evening. L. C.

David Tudor and John Cage, pianists, Dec. 15 (CF), E—The world premiere of Karlheinz Stockhousen's Nr. 2 Klavierstucke I—VIII, played by David Tudor, and the first American performance of John Cage's 34'46.776" for two pianists made up the first half of the concert. After the intermission the program was repeated.

The Cage work requires one of the pianos to be "prepared" with crickets, whistles, drumsticks, rulers, clothespins, aspirin tablet boxes, erasers, cotton-tipped toothpicks, plastic spoons, the hand of a baby doll, and an array of bolts, nuts, screws, and nails. Many of these items were between the strings so as to alter the number of vibrations, thus changing the tone quality. It is true that composers (and, incidentally, poets as well) look for new resonances in their timbre-pitch-rhythm combinations, but along with this goes the necessary directive feeling that Cage's music lacks completely.

Stockhausen's piece was a carefully chosen prelude, for it also communicates no unity, falling apart after each measure or two with a dramatic rest. This music is not atonal, it is anti-tonal in its most obvious extremes. M. D. L.

Trapp Family Singers, Dec. 18 (TH), A—After fifteen sold-out houses in New York since they fled Nazi Europe during the beginning of the war, the Trapp Family Singers have established themselves as an annual Christmas event. Their recent program consisted of "Ave Maria Stella" (Gregorian Chant), Josquin's Ave Maria, an anonymous Motet (c. 1300), a Jacob Handl Motet, Telemann's Trio Sonata in A Minor for recorders and continuo, Bach's "Sheep May Safely Graze," a Valentini Pastorale, "Allon gay bergeres," an Austrian Advent song, and a variety of carols. All of the music reflected an abiding family spirit and a mastery of the choral art. As always, there was warmth, ease, and refreshment of artistic integration about their performance. M. D. L.

N. Y. Philharmonic-Symphony, Dec. 25 (CH), E—Undoubtedly George Gershwin's music can be counted on to draw crowds, for Andre Kostelanetz was welcomed by a sold-out house in the second of his special subscription concerts. Mr. Kostelanetz conducted "An American in Paris," the "Cuban Overture," "The Man I Love," Robert Russell Bennett's symphonic synthesis of "Porgy and Bess," and "Rhapsody in Blue" with Eugene List as soloist. Mr. List played with his usual ease of technique and musical fervor, which was finely balanced by Mr. Kostelanetz and the orchestra. The audience was so roused that encores were demanded. M. D. L.

N. Y. Philharmonic-Symphony, Dec. 26 (CH), A—Under the direction of Bruno Walter, ending his current engagement with the society, the program listed Mozart's Symphony No. 39 in E Flat Major (K. 543), his Violin

Concerto No. 5 in A Major (K. 219) with Joseph Szigeti as soloist, Strauss' "Til Eulenspiegel," and the prelude to Wagner's "Die Meistersinger." With due reverence to Dr. Walter's great artistic achievements, one must comment on his heaviness of approach to Mozart. The conception was consistent and in its own way unique, but its justification is questionable. Of course the Strauss was brilliant, joyous, and in every way a masterful reading, as was the Wagner. As regards Mr. Szizeti's playing, little can be said. Either one disregards his twangy tone and tenuous technique in favor of his expert musicianship and pure artistic taste, or not; it is difficult to reconcile these diverse elements in his performances. M. D. L.

Vienna Choir Boys, Dec. 27, (TH), E —A group of 22 boys from the famous choir school in Vienna made their first appearance in this city since the Christmas holiday season of 1949, with a large and enthusiastic audience in attendance. Gerhard Track was the musical director.

The program consisted of an opening group of works by Gallus, Palestrina, Mozart, Caplet, and Brahms; a comic opera in one act, "The Apothecary," by Josef Haydn; and a concluding group of compositions by Schumann and Siegl, the "Brüderlein und Schwesterlein" Waltz from J. Strauss' "Die Fledermaus" and two German and one South African folksong.

This proved to be an ensemble of closely matched, well-harmonized voices, with evidences of excellent preparation along the lines of group and solo singing. Especially in the liturgical numbers, the high reputation and standards of the previous visiting groups from the Vienna school, were well sustained. The a cappella singing was unaffected, simple, and direct in style, all combined with an understandable dictional projection and an intelligent and sincere endeavor. The Mozart "Laudate Dominum" showed a finely integrated tonal balance and a deeply religious feeling which were highly commendable. In the Haydn opera, "The Apothecary," the young choristers presented a stimulating and humorous performance, marked by a certain youthful sophistication on the part of the various participants which was refreshing in its musical aspects, despite the limitation in variety of vocal tone employed in depicting the several roles. Dieter Hasendehrl, Gerhard Beierlein, Fredemann Wonesch, and Peter Tonur sang the leads, with Peter Miculka as the soloist in the final group of the program. L. C.

20th Anniversary Concert—Metropolitan School of Music, Dec. 28 (TH), E—A festive aura pervaded the atmosphere of this concert which celebrated the 20th anniversary of the founding of New York's Metropolitan School of Music. The featured performers were Ray Lev, pianist; Leon Temerson, violinist; Stanley Drucker, clarinetist; and Carroll Hollister, accompanist. This was a long and varied program of chamber music for various combinations of performers. Especially worthy of mention are Ray Lev's deft piano performances with Mr. Temerson in violin sonatas by Mozart and Enesco, and Stanley Drucker's fine clarinet playing in pieces by Schumann and Jelescu. Nadyne Brewer's rich mezzo voice came through beautifully in the Schubert songs and a group of folk songs and spirituals.

The novelty of the evening was a performance of one movement from the Concerto Grosso for Piano, Violin, and Clarinet by Joel Sachs, a 14-year-old composer. His compositional effort was well received by the audience. W. C. H.

Music Teachers League Hears N. Y. Premiere of Cumming's Suite

The meeting of the N. Y. Music Teachers League (Cecile Hindman, pres.) met on Dec 9 at Steinway Hall. The featured speaker of the session was Dr. Gid W. Waldrop, Editor and General manager of *Musical Courier,* whose topic was "The Potential Contributions of an International Music Journal to the Art of Music and to the Music Teacher." A piano recital by Richard Cumming closed the meeting. The gifted and sensitive pianist played Purcell's C Major Suite, Ravel's "Valses nobles et sentimentales," and his own Suite for Piano (Prelude, Adagio, Toccata). This N. Y. premiere of the work was received with great enthusiasm by a critical audience of experts. H. W. L.

Gershwin Memorial Concert

The George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc., has scheduled another in its series of Gershwin Memorial Concerts for Saturday evening, Feb. 12, at Carnegie Hall.

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Paul Whiteman, vice-president and musical director of the American Broadcasting Co. and the leading interpreter of Gershwin's music, will direct the A.B.C. Symphony Orchestra in a wide selection of serious and popular works by the late American composer. Guest soloists will be announced later this month.

Proceeds will be used to stimulate and encourage the composition of music, including scholarships for deserving students and composers of music.

Dessoff Choirs To Feature All-Palestrina Program

The Dessoff Choirs under the direction of Paul Boepple and with the assistance of Leslie Chabay, tenor, and the Galimir String Quartet will present an all-Palestrina program at Town Hall, Wednesday evening, Jan. 26, 1955. A unique feature of the concert will be the performance of several instrumental works by the great Italian, known chiefly as a composer of a cappella church music.

The Galimir Quartet—Felix Galimir and Sonya Monosoff, violins; Renee Galimir Hurtig, viola; Paul Clement, 'cello—will play Palestrina's instrumental ensemble "Exercizi Sopra la Scala." With Mr. Chabay, the quartet will also perform a group of motets based on the "Song of Songs." The Dessoff Choirs will sing a capella the Mass "Assumpta est Maria," "Stabat Mater," and the "Magnificat in the First Mode."

This Palestrina program is the first of a pair of concerts devoted to music of the Italian Renaissance and Baroque periods scheduled by the Dessoff Choirs for the current season. The second concert (Carnegie Hall, April 27) will feature the first complete performance in America of Monteverdi's "Vespers and Magnificat in Honor of the Blessed Virgin." Both concerts are being presented under the sponsorship of Baron Carlo de Ferrariis Salzano, Consul General of Italy.

Bernstein To Conduct Symphony of the Air

A program of works by contemporary masters will be presented by the Symphony of the Air on Jan. 19 at Carnegie Hall. The concert will be under the baton of Leonard Bernstein, with Benny Goodman as soloist. The program includes Copland's "Appalachian Spring"; the New York premiere of the Hindemith Concerto for Clarinet and Orchestra, with Benny Goodman as soloist; and Prokofieff's Symphony No. 5.

Norwegian soprano Kirsten Flagstad will come out of retirement for a single all-Wagnerian performance with the Symphony of the Air on March 20. Miss Flagstad is contributing her services to help the orchestra in its drive to become America's first independent, self-sustaining symphony orchestra.

N. Y. Music Critics Circle Awards

Dimitri Shostakovitch's Tenth Symphony was awarded the prize, as the finest orchestral work performed in New York during the past year, by the N. Y. Music Critics Circle at its annual award meeting which took place on Jan. 10 at the club of the *New York Times*. As the best opera, Gian-Carlo Menotti's *The Saint of Bleecker Street* won the award as the best opera of 1954. In the choral category, Carl Orff's "Carmina Burana" was chosen as the prizewinning work. Vittorio Rieti's Third String Quartet was the winner in the chamber music category.

In addition to these prizes, a special citation, in the theatrical music category, was given to Vittorio Giannini's opera *The Taming of the Shrew*, as it was performed by the NBC Television Opera Theatre.

This was the fourth year in which awards were made to composers of all nations. None of the awards this year were won by works of native Americans. During the first nine years of its existence the N. Y. Music Critics Circle restricted its awards to works by American composers. In 1951 it was felt that the American composer should be able to stand against international competition, and subsequent years proved this assumption correct. In 1954 Ernest Bloch won the Critics Circle award in two categories, symphonic music and chamber music; the year before, Allen Swanson was the winner in the symphonic category. It certainly is the intent of the N. Y. Music Critics to make the award an incentive for the American composer, but on the other hand free competition on a worldwide basis is fairer because it is less provincial.

1600 Friends of the Philharmonic Attend Orchestral Rehearsal

The 1954-55 "Friends of the Philharmonic" drive for the Philharmonic-Symphony Orchestra has now gone well over the $130,000 mark, Mrs. C. Sterling Bunnell, a vice-chairman of the campaign, reported to over 1600 "Friends" attending an orchestra rehearsal in Carnegie Hall Thursday morning, Jan. 6.

Mrs. Bunnell also stated that the "current campaign has been the most successful in the four years since the Friends of the Philharmonic was formed." However, she also reminded the contributors and volunteer workers in the audience that to reach the goal necessary to offset the deficit of the orchestra, the Friends would have to raise another $20,000 in the next six weeks.

The program rehearsed was the same subscription concert scheduled for Thursday evening in Carnegie Hall under the direction of George Szell, with pianist Claudio Arrau as soloist. Mr. Szell welcomed the "Friends" on behalf of the Society and the Orchestra members.

Following the "break" in the rehearsal, Mrs. Bunnell gave her brief report, and announced that there have been 2799 contributions to date, of which 2000 are renewals, and 799 represent new gifts to the Friends. At this same time last year, comparative figures had the Friends' total at $102,825. At the end of the 1953-54 drive, a total of $121,662, had been raised, falling a little short of the $140,000 goal. In its first year the Friends raised $79,565, and in its second season it had $110,678. During these first three seasons, a special fund was set up to help the Friends' organization until it could build a group of permanent supporters who would contribute annually to the Society and thus meet the operating expenses of the orchestra.

Contributions to the Friends of the Philharmonic are tax deductible, and special privilege invitations to rehearsals and private concerts are extended to contributors of $5 and more in proportion to their gifts.

David M. Keiser, Vice-President and Treasurer of the Philharmonic-Symphony Society, has been Chairman of the Friends of the Philharmonic since its inception. Mrs. Lytle Hull and Mrs. Robert L. Hoguet, Jr., Directors of the Society, and Mrs. C. Sterling Bunnell are the Vice-Chairmen.

The next special event for the Friends of the Philharmonic will be a private concert in the Grand Ballroom of the Hotel Plaza on Monday evening, Feb. 14, with members of the Philharmonic Chamber Ensemble performing.

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THE NATIONAL SCENE

"Met" and Columbia Records Terminate Contract

The Metropolitan Opera Association and Columbia Records recently announced the termination of an exclusive recording contract that has been in effect since January, 1947.

"When we signed our contract eight years ago," said Goddard Lieberson, Executive Vice President of Columbia Records, "we knew that the venture would be costly, but we felt that productions of the Metropolitan, one of the world's greatest opera companies, should be heard on records in spite of costs that were very high indeed. For instance, we frequently have had to pay large choral and orchestral forces whose services were not actually required for satisfactory studio recording." At the same time we have been faced with a sharp increase in the number of competitive opera recordings made in Europe at considerably lower cost than our American studio productions, many at half the cost, some at even less than half. The combination of these factors—high costs in America and increased European-recorded competition—has made the recording of a regular opera company in this country economically unfeasible."

Rudolf Bing, General Manager of the Metropolitan, pointed out that the opera company, too, faced serious problems in producing recordings that reflect its best stage performances.

"The Metropolitan should be able to record its productions with the same artists who perform on the Metropolitan stage," Mr. Bing explained. "However, we are seriously restricted by some artists' exclusive recording contracts with various other companies. Many of the recordings which we and Columbia had planned had to be abandoned."

Both companies agree that recordings of Metropolitan productions represent a significant contribution to record catalogs. Mr. Lieberson noted that special arrangements might be made for special Metropolitan recordings in the future, if costs can be reduced. "Any future plans will involve certain serious financial and artistic problems solved only with the cooperation of the unions, the artists and various record companies," Mr. Bing declared.

During the eight-year term of the contract, ten complete Metropolitan opera productions were recorded by Columbia: *Hansel and Gretel, La Bohème, Madama Butterfly, Cosi Fan Tutte, Faust, Fledermaus, Pagliacci, Cavalleria Rusticana, The Rake's Progress* and *Lucia di Lammermoor.*

American Composers Alliance Award to George Szell

In recognition of his distinguished achievement in fostering and encouraging American music and American composers, the Board of Governors of the American Composers Alliance presented their Laurel Leaf Award to Mr. George Szell, conductor of the Cleveland Orchestra on Jan. 3, during a reception at the Hotel Dorset in New York.

In the past season, Mr. Szell and the Cleveland Orchestra performed more scores by contemporary American composers than were programmed by any other major American orchestra. It is because of this and his consistent interest in presenting American composers that the American Composers Alliance chose Mr. Szell for this annual award. Previous awards have been given in the field of radio to Station WGBH in Boston, in the orchestral field to Leopold Stokowski, and for chamber music to Maro Ajemian.

New Works Commissioned For Boston Symphony

The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the Orchestra, its Music Director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America: Benjamin Britten (England), Henri Dutilleux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Goffredo Petrassi (Italy); from the United States, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions; and Heitor Villa-Lobos (Brazil).

The first to be performed will be Martinu's Symphonic Fantasies, already completed, which Mr. Munch will conduct in Boston Jan. 7-8 of this season, and in New York the week following. He hopes to receive the remaining works by September of 1955, and will perform most or all of them during the ensuing season. Each score will carry the inscription: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director. Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

Serge Koussevitzky, who during his twenty-five years as conductor of this Orchestra (1924-1949) added immeasurably to the recognition of contemporary composers, established in 1942 the Koussevitzky Music Foundation, Inc., in memory of his wife, Natalie, who died in that year. The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950. Both before and after the death of Dr. Koussevitzky, the two Foundations have carried on the work he began, encouraging the growth of musical culture and the development of musical talent by commissioning many American and European works. Some have since become an important part of the world's symphonic repertory.

President Urges Arts Commission

Excerpt from President Eisenhower's message to the 84th Congress, Jan. 6, 1955:

"In the advancement of the various activities which will make our civilization endure and flourish, the Federal government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal advisory commission on the arts within the Department of Health, Education and Welfare, to advise the Federal government on ways to encourage artistic endeavor and appreciation. I shall also propose that awards of merit be established whereby we can honor our fellow citizens who make great contributions to the advancement of our civilization."

OKLAHOMA CITY

■ Musical life in this city centers around the Oklahoma City Symphony Orchestra, a mature musical organization under the able leadership of Guy Fraser Harrison, its conductor. It came into existence through the WPA and ranks now among the 26 leading orchestras of the country, in spite of grave financial difficulties which it shares with most of the major musical institutions of this country of abundance in so many other fields. As long as the musicians of most of these so-called major orchestras are paid at a scale of an average $1,600 for a season of 22 to 24 weeks, we cannot put the measure of strictly professional performance and high standards of repertoire on these, let us frankly call them quasi-professional, orchestras. Until our cities, communities, states and, above all, our nation do not awaken to their obligation of supporting our orchestras out of public funds, we critics and the musically interested public cannot form and express an opinion as to performance and repertoire, as we would if we were faced with performances by musicians who are not obliged to earn the greater part of their livelihood in jobs not connected with music.

Nevertheless, Harrison and the orchestra are doing a remarkable job in making programs, selecting soloists, and playing concerts. The performances, well rounded in the classical field, including a spirited rendition of Beethoven's "Eroica," left open some desirables in the romantic and modern field, due to a lack of virtuosity and brilliance which can be found only with a few orchestras in this country working under full-time contract. Among the highlights of the series of 12 major concerts and 6 Little Symphony concerts was an all-Richard Strauss concert with Astrid Varnay, who proved herself again as a top performer in the final scene of *Salome,* and a Little Symphony concert "In-The-Round" with an all-Mozart program. The orchestra is on the air over Mutual Broadcasting System every Sunday night during 16 weeks on a national hook-up, performing at each of these hour-long broadcasts one work of a contemporary American composer. (This reporter looked vainly for the true representative of modern American music.)

■ There are two other series of concerts and recitals given in this city, one sponsored by the Symphony Orchestra's Women's Committee, called "Great Artists Series," which had a shining start with the appearance of Rise Stevens in recital, followed later in the season by Jascha Heifetz, Walter Gieseking, Arthur Fiedler and the Boston "Pops" and, as a concession to popular demand, Skitch Henderson and Faye Emerson; the other, under the auspices of the Civic Music Association (NCAC), which opened its series by an appearance of Boris Goldovsky's Opera Theater in Rossini's *The Barber of Seville* in a witty English version by Boris Goldovsky and Sarah Caldwell, with a cast of young fresh voices, stylish costumes, and tasteful sets. Oklahoma City, fast becoming opera conscious, was presented, under the sponsorship of the Oklahoma Publishing Co., with the Charles Wagner production of *Madama Butterfly* in a well-rounded performance under the baton of Armando Aliberti and a talented cast of promising young singers, in the English version by Ruth and Thomas Martin. Under the same sponsorship we have seen the Ballet Russe de Monte Carlo with the two Oklahoma born ballerinas, Maria Tallchief and Yvonne Chouteau, and shall welcome back in May the Metropolitan Opera with *Cavalleria* and *Pagliacci.*

LOUIS MAY

Three members of the Tucson, Arizona Boys Chorus—David Getty, Tommy Kresler, and Randy Roberts—listen spellbound to Rita Appelroth's stories of her native country, Finland. The boys will be visiting Finland this summer when Dr. Eduardo Caso, founder and director of the Chorus, takes his "singing cowboys" on their first European tour.

BOSTON

■ For the third season in a row Bostonians have had the opportunity to assess the worth of Guido Cantelli. As in the past, the energetic young conductor found a favorable climate awaiting all he did at Symphony Hall. For the eighth pair of Friday-Saturday concerts he presented the Verdi Requiem with all the dynamism, dramatic contrast, and enthusiasm the score requires. This was the first time the work had been performed at Boston Symphony concerts, and the patrons found the work greatly to their liking in spite of its operatic style. Soloists were Herva Nelli, Claramae Turner, Eugene Conley, and Nicola Moscona, and all sang splendidly although there was an occasional point of difference between the soprano score and what one actually heard. The New England Conservatory Chorus acquitted itself well in the choral sections despite the fact that Verdi had a chorus of mature voices in mind for the work.

Cantelli included the Vivaldi D Minor Concerto, the Brahms Third, and Respighi's "Fountains of Rome" and "Pines of Rome" for the succeeding pair of concerts. The first two works, particularly the Brahms, were not completely convincing to this listener, but Cantelli's way with the Respighi was a tour de force which the audience rewarded with an ovation.

Perhaps it is expecting too much too soon from this young conductor to demand a perception, depth, and understanding equal to his undoubted knowledge of the orchestra, excellent conducting technique, and prodigious memory. He has everything in his favor and time is on his side.

Charles Munch returned for the 10th pair to ring out the old and ring in the new (Dec. 31-Jan. 1) in a program combining appropriate observance of the season with excellent balance in program making and absorbing interest of content.

Honegger's "A Christmas Cantata," receiving its first American performance, was an undoubted and unqualified success, Munch always does splendidly with this composer's music, and the conductor caught exactly and transmitted faithfully all the tenderness of the score. Honegger uses traditional hymns sung in French, German, and Latin with his own vocal material and with first-class orchestral commentary and accompaniment. The means are simple and tonal, but the skilful way he weaves the Nativity songs in the framework

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of his ideas provides a highly original and touching effect. Marguerite Willauer added some fine soprano bits; and the Hugh Ross-trained Cecilia Society, assisted by a boys chorus, added the last touches of felicity to the grateful, graceful, and wholehearted score. One predicts many future performances of the work on these shores once word spreads of its outstanding quality.

A near-novelty was Hans Pfitzner's slightly pedantic but thoroughly engaging Overture to his opera *Das Christelflein,* not performed here since 1912.

Joseph Szigeti was soloist in the Brahms Violin Concerto. After a somewhat rocky start in the first movement the violinist went on to a beautifully conceived second movement and a dashing finale. Munch accompanied splendidly for over-all excellent results. And to observe the season, Mr. Munch's own arrangement of the Bach Choral Prelude and Chorale, "The Old Year is Past," provided the finest of New Year greetings.

JULES WOLFFERS

CHICAGO

■ When Fritz Reiner took leave of his Chicago Symphony Orchestra for a mid-season vacation, his "public" was on hand to bid him a pleasant month's vacation, and to enjoy the seasonal gaiety of the program offered.

A lucid and particularly sensitive and atmospheric performance was given Beethoven's Pastoral Symphony, the only classic on a list which contained Humperdinck's delightful Prelude to *Hansel and Gretel,* and a first performance at these concerts of Bach's Sinfonia (Pastoral) and Chorale (the latter arranged by Reiner), played with exultant spirit; and after intermission (also first performances at these concerts), Suppe's Overture to *The Beautiful Galatea,* Rodgers' *Carousel,* and Gould's *American Salute.* These were played with immaculate precision and high spirit, contagious to the obviously pleased audience.

Josef Krips made his first appearance in Orchestra Hall as guest conductor of the Chicago Symphony Orchestra during the first week of Reiner's absence, at the concerts of Dec. 28, 30, and 31. The noted Austrian conductor brought along his baggage of musical knowledge to give scholarly interpretations of Brahms' Academic Festival Overture, played with fresh aliveness; Mozart's D Major Symphony (K. 504), and Schubert's C Major, No. 7. Often there was shining imagination in Mr. Krips' readings, and portions of arresting interest, not, however, always sustained. So that on the whole, performances of the midweek program were more academic than inspired.

The previous Tuesday afternoon program listed Weber's Overture to *Der Freischutz,* Schumann's Symphony No. 1, and the Brahms Fourth.

Nicolai Malko, second of this season's "imported" guest conductors of the Chicago Symphony Orchestra's Saturday Evening Concerts, returned midway in his European season to conduct the concert of Dec. 18. The highly esteemed conductor found a large, warm audience to welcome him as he took the podium to conduct a particularly enjoyable program, consisting of Rossini's vivacious and scintilating Overture to *Semiramide* freshly rejuvenated under Malko's agile handling; the Prelude and Love Death from *Tristan and Isolde;* and Prokofieff's suite from *Love for Three Oranges,* which benefited from Malko's authentic Russian conception, as did Tchaikovsky's Fifth Symphony, which terminated the program. Enthusiastic shouts of approval brought Mr. Malko back to the stage several times for encores.

IDA KREHM, *pianist, recently returned from a European tour, and* ROLF LIEBERMANN, *composer, snapped at the Salzburg Festival following the premiere performance of Liebermann's new opera* Penelope.

■ It was not surprising to see the largest concert audience of the season filling Orchestra Hall and its stage to the last available seat, for Artur Rubinstein's recital (Allied Arts) on Dec. 19. For Mr. Rubinstein remains in a class all his own as a great musical figure and a great personality. The Beethoven E-flat Major Sonata, and the Liszt B Minor, Rhapsodies of Brahms (Op. 79 and 119) and Chopin, the F-sharp Minor Polonaise, Fantasie-Impromptu, Berceuse, and Scherzo in C sharp, wonderfully played, made this recital an unforgettable occasion.

■ The Pro Musica Trio, usually heard in monthly morning musicales at the Arts Club of Chicago, was presented recently by The Chicago Chamber Music Society in an evening program at the Casino Club, dedicated to the memory of John Alden Carpenter. In between beautifully performed trios of Haydn (No. 1) and Dvorak (Dumky, Op. 90), guest artist Evelyn

Reynolds, mezzo-contralto, with Rhea Shelters at the piano, sang with warmth and tonal beauty, three songs of the distinguished composer — "On the day when Death will knock at thy door," "I am like a remnant of a cloud of Autumn" (Gitanjali), and Serenade. Members of the Pro Musica Trio are Nina Mesirow-Minchin (piano), Hugo Kolberg (violin), and Karl Fruh (cello).

■ On Dec. 17 at Orchestra Hall, George Kuyper presented a concert by the Symphonic Wind Ensemble of the Eastman School of Music. In spite of the lengthy disclaimer in the program comments, this group is, to all intents and purposes, a compact and perfect concert band. Made up of music majors from the school's student body, each a specialist in his instrument, this group of 50 players is the finest sounding wind ensemble it has been this listener's good fortune to hear in many years. A brass choir of golden warmth and mellow, edgeless tone, is balanced by a slightly larger reed choir of equal perfection, the two choirs bridged by a remarkable quartet of that mixed and useful instrument of reed-mouthed brass, the saxophone, and accented by a lively and versatile percussion section, such as can only be staffed by experts who are also young. The program, all original music for winds, ranged widely from Vaughan Williams' opening Toccata Marziale and Gustav Holst's First Suite in E-flat, to marches by Edwin Franko Goldman and John Philip Sousa, and a very effective thing contrived by former members of the ensemble and titled "Pieces of Eight," which used with remarkable skill and cleverness themes from Beethoven's Eighth Symphony, in a march that would have started any sidewalk crowd to marching with the parade. Beside these and pieces by Robert Russell Bennett, Morton Gould, Reed and Persichetti, there was a Chorale and Alleluia by Howard Hanson, Eastman's distinguished director, who was here to listen to his students and his music and receive the applause of the entire house. Beside the Hanson work, the Williams, Holst, and Perischetti works were most effective, though the entire concert would have had a slightly better sound if the audience had more nearly filled the house, to absorb some of the brass overtones which were overpowering in the reverberation of Orchestra Hall's brilliant acoustical quality.

■ Clarence Cramer, of Chicago, announces Mishel Piastro and the Longines Symphonette will make an autumn transcontinental tour to the entire West Coast, and back to New York by way of Texas. In March, 1956, they will tour the East, including Florida.

Clarence Cramer's Opera Festival service will star a cast of Metropolitan Opera artists, assisting symphonies, choral societies and colleges to give full stage performances of *Aida* and *Faust*. They also offer the cast and pianist in a "Gala Night at the Opera" as a complete stage attraction for Concert Courses, with the Faust "Garden Scene" fully staged (in English), and a miscellaneous concert.

FREDA DRAPER, *contralto, after several years' residence in New York and Philadelphia, is re-establishing herself in Chicago's musical scene. In the interim, she has made numerous concert appearances in Mexico, Central America, Canada, and the Orient, as well as in the U. S. Most recent engagements have included several* Messiah *performances in the Midwest and a series of radio transcriptions.*

Other ensemble attractions available throughout the Midwest and South are Sinda Iberia, Spain's sensational dancer, assisted by four artists; the radio and TV Serenaders Male Quartet, and "In Operetta Time" with Elizabeth Humphrey, soprano; Bernard Izzo, baritone, and Ralph Dodds, pianist.

The new group, "Carmen & Don Jose," has Ralph Nielsen, Chicago's distinguished tenor, and Audrey Paul, mezzo-soprano, singing the Carmen solos and duets of those roles, and accompanied by the Marlinn String Trio. Half of the program is a concert.

Bill and Pat Medley, the two-piano team, will tour with their new Baldwin concert grand pianos, and offer both a standard concert program, and a "pops concert" for young people, as coached by Luboshutz & Nemenoff.

Solo artists represented by Mr. Cramer are Louis Sudler, Chicago's baritone - business man, Ralph Nielsen, tenor; Bernard Izzo, baritone, and Hortense Love, Negro soprano-actress.

■ On Monday, Dec. 27 at Orchestra Hall, the Polish - born violinist, Szymon Goldberg, with a chamber orchestra of some 20 Chicago musicians presented a program of concerted music for violin and strings, acting as both soloist and conductor, in a recital that contained Bach's E Major Concerto for violin and chamber orchestra, and the same composer's Partita in D Minor for solo violin, the Hindemith Music for Mourning, written on the death of England's George VI, and the Concerto in C Major for Violin and orchestra by Haydn. If Mr. Goldberg is not one of the most dramatic virtuosi, he is most certainly one of the finest violinists playing today. His approach to music is straightforward, his tone is resonant and sweet without being saccharine, he is a musician of comprehensive and particular understanding, and his experience as an orchestra player and concertmaster have well fitted him for the dual role he played. As to the music, it is pleasant to hear the concerti of Bach which get comparatively small hearing in the world of huge orchestras, and if one must hear the "Chaconne" from each violinist of the season, how good to hear it for what it is—a section of a suite of dances—rather than merely as a medium for technical display. When played in proportion as Mr. Goldberg played it last night, one realizes more fully its truly musical quality, while its structure in itself, as well as Mr. Goldberg's masterly understated playing, makes its virtuosic demands sufficiently evident. The Hindemith, somber without being dull, sad with a sense of genuine grief, was a beautifully concerted piece with just enough color in the solo violin to underline the poignancy of the work. The Haydn C Major Concerto, long the delight of record collectors in Mr. Goldberg's superb performance on Parlophone, was the crown of the concert, perfectly styled, brilliant in the opening and finale, with a slow movement of such tender, moving beauty, that it proved in repetition, the perfect encore for the insistently demanding audience that stood in its place, applauding and shouting bravos.

■ Allied Radio Corporation will sponsor a weekly series of 13 concerts by the Fine Arts Quartet to be held at Kimball Hall beginning Tuesday, Jan. 4, at 8:30 p.m. The concerts

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will be broadcast "live" from the hall by WFMT, Chicago's Fine Arts High Fidelity FM station During intermissions, WFMT listeners will hear a special program conducted by Irving Sablosky, music critic of the Chicago *Daily News*.

The Fine Arts Quartet is composed of Leonard Sorkin and Abram Loft (violins), Irving Ilmer (viola), and George Sopkin (cello).

DOSHA DOWDY and RENÉ DEVRIES

rather than in Beethoven's. The voicing of Rubinstein's piano was often so taut that the upper octave sometimes sounded like a set of small tubular chimes, while the lower notes lacked resonance.

The playing of the Philharmonic was consistently excellent insofar as discipline was concerned, but throughout the cycle one constantly wished for a more lush violin tone and riper winds and more mellow brass. The

ALFRED WALLENSTEIN *(far right), music director of the Los Angeles Philharmonic Orchestra, greets a complement of community orchestra conductors during the Conductors and Music Critics Conference held recently in Los Angeles under the joint sponsorship of the American Symphony Orchestra League and the Los Angeles Philharmonic Orchestra. From left: James Robertson, conductor of the Wichita (Kan.) Symphony; Vasalios Priakos, conductor of the Fort Lauderdale (Fla.) Symphony; and Frederick Balazs, conductor of the Tucson (Ariz.) Symphony.*

LOS ANGELES

■ A four-program Beethoven piano concerto cycle played by Artur Rubinstein comprised the fifth and sixth concert pairs of the Los Angeles Philharmonic Orchestra under Alfred Wallenstein's baton. The series coincided with the conductors' and critics' workshops sponsored here by the American Symphony Orchestra League in cooperation with the Philharmonic and the Rockefeller Foundation.

For the most part, the accompanying orchestral works were confined to the time pattern set by the concerti —1795 to 1809—and in general reflected the same interpretative aspects revealed by Rubinstein and Wallenstein in the keyboard works. This emphasized their virtuosity, their elegance, their lyricism. Though this worked admirably for the earlier music, it was not sufficiently grandiloquent nor architectonic for such works as the "Emperor" concerto and the Seventh Symphony. These became unduly episodic and devoid of the herculean majesty they normally exhibit.

Throughout the cycle there was more than a little Lisztian dramaturgy and cloak swishing; much of the music lay in the Chopin channel, sound was all on the surface, so to speak, though the actual technical display was admirable. This surface quality also seemed a component of Rubinstein's playing. Minor mistakes in such a cycle can be justifiably overlooked, but not the almost complete absence of what has generally been accepted as a Beethoven style.

Within Wallenstein's and Rubinstein's concept, the effects were worthy of the highest praise. But this reviewer's reaction to Beethoven is, frankly, rather solidly predicated upon a Germanic concept. Lightening of the orchestral texture and an increase in its transparency and flexibility is a desideratum, but moving Beethoven into a Parisian salon of the early mid-Nineteenth century is the equivalent of the federal offense of transporting stolen goods across a state line.

The construction of the cycle, leading from the "Emperor" and Seventh Symphony on the opening concert; through the "Pastoral" and Third Concerto on the second; to the Fourth Symphony and B-flat Major concerto on the third; and ending with the Second Symphony and the C Major and G Major concerti, made for what turned out to be a consistent upward trend in interpretative and performance excellence.

Eastern critics and conductors at the two final programs were enthused by the orchestra's brilliance and the flexibility of statement by orchestra, pianist, and conductor. Again and again one heard comments of praise on the Philharmonic's discipline, and of the ability of its personnel to prepare the cycle — and especially the final two programs — while serving also as the test orchestra for the some 20 conductors who worked with Wallenstein, Rubinstein, and other soloists at sessions during the week of Dec. 13-18.

The fourth Philharmonic concert pair brought the western premiere of Carl Orff's cantata, "Carmina Burana," in which the expanded Roger Wagner Chorale sang with an extraordinarily thrilling beauty of tone and vitality of attack. This offering was unquestionably the outstanding one of the first part of the current season by the Philharmonic, and Wallenstein's command of his vast orchestral and choral forces was marked by unfettered brilliance and capability of command. Only in one aspect of his interpretation could one justifiably bury a critical lance. And this was the absence of a certain lusty bawdiness implied by the words of the poems themselves.

Richard Robinson's falsetto declamation of the tenor song of the roasting swan stole interpretative honors from baritone Heinz Blankenburg and soprano Phyllis Althoff, though all three sang admirably. The chorale's diction, part-work, solidity of support, and rapidity of precise attack won an ovation from the capacity audiences.

■ The 40-voice Roger Wagner Chorale was also heard during Christmas vacation at U.C.L.A. where, under Wagner's direction, it joined with an admirable pick-up orchestra for a superb performance of Bach's Mass in B Minor, presented before a surprising, virtually sold-out house in 2,000-seat Royce Hall. The 30 instrumentalists were integrated with the singers to form a single intermixed unit on the stage, thus creating a more compact vocal-instrumental mass. However, the arrangement also had the negative aspect of forcing the solo instrumentalists to rise from their places and tour the forestage to join in their accompaniments for the vocal soloists. Of the latter, the outstanding was again tenor Richard Robinson, whose perfection of oratorio style and knowledge of the meaning of what he is singing is more than sufficient to overweigh a slight whiteness and stridency in his voice. Marilynne Horne was the excellent soprano, Caryl Porter the alto, and Harve Presnell and Arthur Jaissle the basses.

Wagner's direction imparted to the score an urgency and drama which is too frequently either missing entirely

or superficially applied. There was as much anger and sense of loss in this performance as there was inspiration and peace. Given one more orchestra-chorus rehearsal, three more soloists as good as Robinson and Horne, and a better grouping of solo accompanists it would have been a performance which was penultimate to perfection. The box-like character of Royce Hall also imposed its outward limitations upon the ecclectical concept of the work.

■ A previous U.C.L.A. offering which, unfortunately, attracted a far smaller crowd than its merits deserved, was the initial seasonal concert of the Los Angeles Chamber Symphony, under the direction of Lukas Foss. Preceding a concert offering of excerpts from Mozart's opera, *Idomeneo,* Foss led his orchestra of some 25 players in rich-sounding performances of Beethoven's Grosse Fugue, Haydn's Symphony No. 22 in B-flat Major, and Charles Ives' startling work, "The Unanswered Question." In all of these and in *Idomeneo* the orchestra's tonal color and blend and the subtlety of its dynamics and accuracy of attack provided a masterpiece of musicianship and virtuosity which reflected the capability of its young conductor.

The Ives work, with its offstage echoes by strings and trumpets, proved provocative and exquisitely musical despite its dissonances. *Idomeneo,* represented by its highlights, proved a thrilling and beautiful opera. How its book and alternately stagnant and yeasty acting would fare on today's stage is debatable, but in this form its music speaks with incredible allure. The U.C.L.A. a cappella chorus, trained by Roger Wagner (and with a few of his professional choristers helping out), sang with great merit, while the solo and ensemble work of sopranos Grace-Lynne Martin, Bonnie Burray, Marilynne Horne, and tenor Richard Robinson, made one of the finest resident groups of solo singers heard by this reviewer in a decade. The entire evening was of exceptional musicianship and performing distinction.

■ Though the representation of conductors at the American Symphony Orchestra League's Los Angeles workshop had truly national grassroots significance which paid tribute to the energies of League executive secretary Helen M. Thompson, the same could not be said of the concurrently held critics' workshop.

Assembling to work with tyro critics were such luminaries as Miles Kastendieck, Paul Henry Lang and Howard Taubman of New York; Thomas B. Sherman of St. Louis; and Alfred Frankenstein and Alexander Fried of San Francisco. Ten more represented papers in the central and southern California area. But none of those expected from the east, midwest, south, or southwest were on hand to learn and discuss with their confreres. Even those in the Los Angeles area were inconsistent in their attendance and interest, leaving a small nucleus to a virtual "hot stove" discussion of differing problems and anecdotes.

Two sessions open to orchestra conductors and lay workers proved more productive, however. Conductor Wallenstein's admirable welcoming speech noted that the basic job of both conductor and critic was one of interpretation—of the music, of the public and of one's self—and that the great need was for humility on the part of director and reviewer. He noted that the smaller the community the larger was the importance of the conductor and critic as spear-carriers in the cause of fine music.

Alfred Frankenstein noted that the first charge upon the critic was one of "perennial curiosity." A prime function was that of interpreting the contemporary composer. He cited the instability of musical versus visual acceptance in the contemporary arts, remarking that although some 30,000 new art works are seen in San Francisco each year only some 50 new musical works are played!

Bruno David Ussher of San Diego stressed the reflection of music's emotional content, and lamented that although details of construction and harmony were available the contemporary composer is diffident in revealing his emotional problems in creating a new piece of music. He felt critics would do a service to listeners if they could make clear to them the associational element of new music.

Thomas B. Sherman of St. Louis and League President Alan Watrous (of Wichita) urged stressing similarities between new and old works, rather than dissimilarities. Composer Ingolf Dahl, addressing critics and conductors, called for an organization or clearing house which would have information on new scores and composers, together with recordings or tapes, scores and parts, timing and instrumentation, etc. He decried that so many conductors paid lip-service to contemporary music with three- and five-minute scores of an undemanding nature. He noted that "it is not necessary for great works to be easy to swallow." Yet he also pointed out that looking just for "immortal masterpieces" was silly, and that there were all types of vegetation in the jungle of contemporary composition.

Alexander Fried again called for a symphony "house rule" to the effect that one-third of a program should be the conductor's, one-third the audience's, and one-third the soloist's (to "shilly-shally"). Howard Taubman summed up the critic's role by noting that he must have the elasticity of the true mediator; that he must be prepared to defend music against all who would use it cheaply; defend all musicians against the philistines; the good people in an audience against the reactionaries and the intemperate; and himself against all comers!

Problems of "approach"; mechanical problems; the education of the critic as a musician, a writer and a reporter; discussions of orchestra repertoire and publicity; "deadlines," length and timing; selectivity and emphasis; and musical and community responsibility were other aspects taken up by the participating critics. One session was devoted to a visit to the conductors' workshop, where Wallenstein was active in discussing conductorial and interpretative problems with younger conductors who were given the Philharmonic's helm in a series of reading rehearsals. C. SHARPLESS HICKMAN

SAN FRANCISCO

■ During his long regime here as San Francisco Symphony conductor, Pierre Monteux made his audiences "Berlioz-conscious" and doubtless paved the way for the local premiere of the Berlioz 100-year-old "L'Enfance du Christ" given at the symphony opening concerts of the New Year, Jan. 6, 7 and 8 at the Opera House. This poignantly beautiful composition of self-styled "primitive pastoral music" was a welcome innovation of seasonal sacred music. Audiences proved

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surprisingly enthusiastic—"surprising" because Berlioz had been previously remembered for dramatic impact and full-throated orchestral effects. Thomas Scherman, guest conductor from New York, appearing here for the first time, likewise pleased orchestra personnel and listeners with a highly sensitive yet authoritative interpretation of the score. Soloists included two newcomers: Florence Kopleff, contralto, and John McCollum, tenor; and veterans Donald Gramm, bass, and Martial Singher, baritone. The San Francisco State College a Cappella Choir provided beautiful tone quality in the choral parts. Perhaps one of the most rewarding elements was the impeccable French diction of Martial Singher in the tenderly expressed verse libretto by Berlioz himself.

■ The Youth Concerts of the San Francisco Symphony are regularly conducted by Earl Murray and will be given at the Opera House and the Berkeley Community Theatre, Jan. 11 and 12. Enrique Jorda will be at the helm again for the subscription concerts of Jan. 13, 14, 15, with Joseph Szigeti, violinist, as guest artist.

■ Spencer Barefoot's "Celebrity Concerts" for January will feature several splendid attractions. First will be the return of a San Francisco favorite, not heard here in several seasons, Jennie Tourel, who will give a song recital at the Veterans Auditorium, Jan. 17. A first San Francisco engagement for Paul Badura-Skoda, Viennese pianist, is scheduled for Jan. 31, and other artists will be heard in Feb., March, and April.

■ The Ballet Theatre will again be an annual attraction at the Opera House, commencing a week's booking on Jan. 24, to be followed by seven performances of the Ballet Russe de Monte Carlo, Feb. 7 to 14.

■ The Cosmopolitan Opera Company, whose alert president is Campbell McGregor, will open a "Spring Season" early in February, introducing Eva Likova as Manon. A glittering list of some 22 artists give promise of fine productions. With top prices at $3 this popular company, which gives opportunity for many local singers to gain experience, is bound to have a sold-out season.

■ Civic and Community Concert Associations which have been mushrooming all over East San Francisco Bay the past few years are already in seasonal full-flower. Lola Montes and Company have engagements in Alameda, Hayward, and Lafayette. Leon Fleisher, pianist, will also play in Hayward, and Joseph Szigeti, violinist, is booked at the Berkeley Community Theatre. The Richmond Civic Music Assn. will present Luboshutz and Nemenoff, duo-pianists, Jan. 24. Gieseking will give a piano recital under Berkeley Community Concerts auspices on Feb. 1.

MRS. FRANCIS H. REDEWILL

ST. LOUIS

■ A poignant and affecting performances of the Fauré Requiem was given by Vladimir Golschmann and the St. Louis Symphony Orchestra, with Martial Singher, baritone, Shirley Russell, soprano, and the Southwestern Singers of Memphis, Tenn., effectively singing the choral parts. Singher was especially notable for his thorough musicianship, style, diction and vocal opulence, which made his contribution memorable. Miss Russell's solos were also splendidly sung, and the chorus responded with good effect. Audience response indicated wholehearted approval. The purely orchestral contributions were Mozart's *Don Giovanni* overture and Brahms' Fourth symphony, done in Mr. Golschmann's accustomed patrician style.

Nathan Milstein's extraordinary violinistic genius again emerged in his performance of the Lalo Symphonie Espagnole. As well worn as is the Lalo, it still reveals unaccustomed subtleties of lyric poetry and freshness of character when given the tonally lush Milstein touch. It was an unusually ingratiating experience. In addition to a perfectly sympathetic and integrated orchestral accompaniment, Mr. Golschmann gave a fluent and vitalized reading of Mozart's G Minor Symphony, followed by Alexandre Tansman's Sinfonia Piccola, Debussy's "Afternoon of a Faun" and the Prelude and Fugue from Weinberger's *Schwanda*. The new Tansman Little Symphony showed his knack for ingenious ideas in scoring, contained a goodly share of dissonance, and was brilliant and effective throughout.

Robert Casadesus playing the Brahms B-flat piano concerto was the highlight of the next concert pair, a treatment fraught with the intellectual depth and musical fidelity for which this great artist is famed. Mr. Golschmann's program included the Cesar Franck Symphony and a first local performance of Bernard Wagenaar's Concert Overture, which added an element of modern musical spice to the otherwise familiar classics.

The Christmas week concerts were partially devoted to the spirit of the season. The concerts were given on Thursday evening and Sunday afternoon, thus eliminating Christmas night. The evening concert was conducted by Mr. Golschmann and began with a first performance of the late Karol Rathaus' Prelude, a bright and quasi-modern work, followed by the Dvorak "New World" Symphony. After the intermission, Dr. Mario Salvador, organist of St. Louis Cathedral, was soloist, giving the World premiere of Irwin Fischer's Choral Fantasie for Organ and Orchestra. This proved a generally effective opus based on an original theme, two hymn tunes and a Catholic chorale melody. The performance was given a cordial reception.

The balance of the program consisted of two solo appearances by Dr. Salvador playing organ works of Bach, Grison, and Purvis, and ending with the Widor Toccata. Playing from his vast repertoire, Salvador displayed his great technical facility, his fine gift of registration as well as his prodigious memory. Another feature on the program was the appearance of the Pontifical Boy's Choir and Cathedral Men's Choir singing a number of Christmas songs.

Due to an unfortunate emergency, this program, repeated on Sunday afternoon, was conducted by assistant conductor Harry Farbman. On Christmas night, Mr. Golschmann accidentally fell at his home and caused a compound fracture of the left ankle which will necessitate a protracted absence from his duties on the podium.

■ The Ballet Russe de Monte Carlo gave three evening performances at Kiel Opera House under the sponsorship of Entertainment Enterprises. Maria Tallchief and Frederick Franklin headed the competent cast which drew enthusiastic approval of large audiences.

■ A concert of 17th- and 18th-Century music was given at Washington University Graham Chapel by the Societa Corelli, that remarkable Italian String Ensemble that has achieved

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international fame in the postwar period. Works by Vivaldi, Marcello, Corelli, and Vinci encompassed the early period. The closing work, the only deviation, was Benjamin Britten's Simple Symphony. The capacity audience was rewarded with a perfection of ensemble playing rarely encountered. O. C.

Neway and Ribla To Sing in Banfield-Williams Opera

Patricia Neway has signed for a leading role in *Lord Byron's Love Letters,* an opera by Raffaello de Banfield with a libretto by Tennessee Williams, which James S. Elliott is producing in New Orleans under the auspicies of the New Orleans Opera Guild, Inc. The young soprano became a star in Gian-Carlo Menotti's *The Consul,* for which she received the N. Y. Drama Critics Circle award for the best singing-actress of 1952. Miss Neway will create the role of a New Orleans Lady who, according to the libretto, had a romance with Lord Byron in Greece. The action of the four-character opera occurs in the French Quarter of New Orleans, where the Lady has settled with her memories and love letters from the English poet. She and her spinster granddaughter sustain themselves by allowing passersby to read them.

Gertrude Ribla, a leading dramatic soprano of Metropolitan Opera fame, will portray the role of the spinster. Miss Ribba is the gifted artist who won the 1948 Metropolitan Opera Auditions of the Air, later making her debut in the title role of Verdi's *Aida* at the Metropolitan Opera House. Miss Ribla has the further distinction of being chosen by Arturo Toscanini for his all-Verdi program on the NBC Symphony Hour.

Nicola Rescigno has been engaged to conduct a 50-piece orchestra for the World Premiere performance of the Banfield opera. Mr. Rescigno recently conducted the triumphant American debut of Maria Callas in *Norma* at the Lyric Theatre in Chicago.

The opera is being presented in New Orleans by the young producer-director James S. Elliott prior to its Broadway engagement. Tennessee Williams' *27 Wagons Full of Cotton* will constitute the first part of the program. As previously announced, Maureen Stapleton will star in the Mississippi Delta Comedy, and Felice Orlandi will play an important role.

Rehearsals for the opera and play commence on Jan. 3 under the direction of Edward Ludlum, who is best known on Broadway for staging the first revival of Eugene O'Neill's *Desire Under the Elms.* The world premiere is set for Jan. 17 at Tulane University's Dixon Hall Theatre. A two-week engagement is contemplated prior to the New York opening.

A. Strok Announces Additions To His Artists List

In addition to Solomon, who will again be available in this country from Jan. 1957 on, A. Strok, concert manager, represents exclusively the following artists: Dietrich Fischer-Dieskau, baritone; Larry Adler, harmonic virtuoso; Richard Korn, conductor; and HOH, the most famous classical Japanese drama ballet.

Aspen Reorganized

The Aspen Festival has been lately reorganized and will now be known as the Music Associates of Aspen, Inc., consisting of the Aspen Music Festival and the Aspen Music School. In the reorganization the faculty, artists have taken over complete administrative responsibility for the Festival and School. Hans Schwieger has been engaged as General Music Director.

The Fine Arts Quartet—Leonard Sorkin and Abram Loft, violinists; Irving Ilmer, violist; and George Sopkin, cellist—is being sponsored by Allied Arts Corporation in a weekly series of 13 concerts in Chicago's Kimball Hall. The concerts, which began on Jan. 4, are broadcast "live" from the hall by station WFMT.

Dorothea Dix Lawrence Heard in Newark Recital

Dorothea Dix Lawrence has just returned from three years of recital tours in Europe. In England Miss Lawrence's 32 recitals and her Cambridge University Lecture on American Folklore and Indian music brought her a fellowship in the Royal Anthropological Institute and a membership in the British Folklore Society. The soprano was heard Dec. 2 in Lauter Recital Hall, Newark, N. J., as a featured artist in the Lauter Piano Invitation Recital Series.

North Carolina Opera Group Wants Singers

Grass Roots Opera, the enterprising group in Raleigh, N. C., that gives young singers opportunities to sing leading roles many times in a season, is casting for its eighth season, 1955-56 (Sept. 1 through April).

Approximately 100 performances of eight operas are planned, and the National Grass Roots Opera, for which the North Carolina unit is a training ground, will make a short tour of the Southeast as well as fill individual engagements in the South.

After the singers arrive in Raleigh, income is estimated to cover training, board, room, and travel.

Singers who are interested may write Robert J. Bird, director, Grass Roots Opera, P. O. Box 1406, Raleigh, N. C.

International Tribute to Sibelius

Plans for a worldwide tribute honoring the great Finnish composer, Jean Sibelius, on his 90th birthday next year, have been announced by Mrs. Serge Koussevitzky, chairman of a recently organized Sibelius Festival Committee. The objective of the committee is to bring the attention of the musical world to this anniversary, and to assist musical organizations and their directors in planning an appropriate observance during the coming season.

Hundreds of conductors are being asked to participate in this international salute by planning programs or whole cycles of Sibelius' music as near his anniversary, Dec. 8, 1955, as possible. In this country it is anticipated that the festival project will be carried into hundreds of smaller communities by individual and organization members of the American Symphony Orchestra League. Eugene Ormandy, who has been instrumental in organizing this project, has announced that he is planning three complete Sibelius programs for the Philadelphia Orchestra's home concerts, and one each for the Orchestra's series in New York, Washington, and Baltimore.

A complete list of Sibelius' symphonic works has been compiled for distribution to conductors who wish to cooperate in the festival. In addition to nationwide manifestations

in honor of Sibelius, the committee hopes that one or more Sibelius scholarships may be provided in this country for talented Finnish music students.

The Koussevitzky Foundation, in cooperation with the Berkshire Music Center, has already announced a scholarship with living expenses at Tanglewood next summer, to be awarded to a young Finnish composer selected by Sibelius. The Finlandia Foundation in New York will provide round-trip transportation for the winner.

Tangible evidence of the homage paid Sibelius during his anniversary year will be a collection of copies of programs listing his music, to be assembled under the committee's direction and presented to the Sibelius Museum in Finland.

Officers of the Morristown, Tennessee, Civic Music Association are shown with William Olvis, tenor, at the time of his recent concert in Morristown. From left: John E. Way, president of the Association; Mrs. W. R. Callaway; Al Hill; Mrs. M. L. Ferris; and H. C. Evans. Seated with Mr. Olvis is Norma Brown, accompanist.

CINCINNATI

■ An event of uncommon significance to the musical and dramatic world was presented at the eighth pair of subscription concerts of the Cincinnati Symphony Orchestra on Dec. 3-4, when Conductor Thor Johnson, in collaboration with the Antioch Area Theatre of Antioch College and the Cincinnati Music Drama Guild, gave Shakespeare's *The Tempest* with incidental music (U. S. premiere) by Jean Sibelius. Although the visual and spoken aspects of the production outweighed its musical importance, we had further evidence of Thor Johnson's profound interest in the cultural movements of our time. Sold-out houses proved the community's approval of this interest.

The single setting of varied levels, depicting the hulk of a wrecked ship, was placed in front of the musical forces, whose inconspicuousness was enhanced by black beret and the lack of gleaming shirt fronts. Basil C. Langton, the producer, considers *The Tempest* the most contemporary in tone of all of Shakespeare's plays, and in suggesting this quality of timeliness, garbed his castaways in modern naval uniforms. In doing so, however, he disturbed the more conventional-minded in the audience—an up-to-date revolver in the hands of Alonso, King of Naples, is incongruous, to say the least. But, all in all, the undertaking was original and imaginative.

The music of Sibelius, who apparently is the only composer to have written a complete score of accompaniments for *The Tempest,* follows the action closely. Not of earth-shaking caliber, it is still enjoyable in its own right. Outstanding among the performers were Ellis Rabb as Ariel, Lee Henry as Prospero, Meredith Dallas as Caliban, and the fine vocal contribution of Bige Hammons.

Arthur Benjamin's Overture to an Italian Comedy, which the critic of the London *Daily Telegraph* at its premiere termed "frankly and unashamedly jolly," had its first Cincinnati hearing at the next week's symphony pair. Its skilled workmanship and wit set in relief the program's two remaining works. One was the Beethoven Piano Concerto No. 3 in C Minor, which Claudio Arrau played with crispy brilliance and classical objectivity. The other was the Tchaikovsky "Pathétique" Symphony, interpreted by Thor Johnson without maudlin emphasis on its voluptuous self-lamentation.

Music Hall was again the scene of the Cincinnati Symphony Orchestra's traditional Yuletide concert on Dec. 17 and 18. This is an eagerly awaited annual event because of the opportunity it affords of hearing the 500 voices of the combined Public High School Choirs of Cincinnati. Under the direction of Harvey L. Wilson, supervisor of music, the youthful choristers sang several a capella numbers with exquisite effect, particularly Randall Thompson's "Alleluia."

Three Cincinnati premieres made up the rest of the program. Corelli's C Major Concerto for Organ and Orchestra, ably performed by Parvin Titus, suffered from the untoward weather conditions which severely affected the instrument's intonation. Paul Creston's Symphony No. 3 is a work of deep spiritual significance as well as a reflection of impressive writing ability. Based on Gregorian themes, its religious spirit was expressed in a surpassingly beautiful manner by Thor Johnson and his men. The teen-age chorus lent dignity and a refreshing vocal quality to "The Childhood of Christ," a cantata by Johann Christian Bach, in which Peggy Albrecht, soprano, Patricia Raymond, contralto, Richard Chamberlain, tenor, and Hubert Kockritz, baritone, carried the solo lines with competence. This cantata by the youngest son but one of the great Bach includes much charm in its stylized emotion.

■ Elsewhere on the Cincinnati musical scene, the elegant excitement and passionate drama of the Ballets Espagnols were much enjoyed. The local premiere of the Boccherini Quintet introduced a group of players whose virtuosity and seriousness did not quite compensate for the lack of silken poetry we associate with the other comparatively recent importation from the Land of Song, the Quartetto Italiano.

■ The La Salle String Quartet, an important adjunct of the Cincinnati College of Music, is rapidly becoming one of the finest to be found anywhere. In its program of string trios (since one of its members has been ill) on Dec. 14, it showed how much the group has gained in maturity since its European triumphs of last summer. With a remarkable sense of balance, everything is beautifully proportioned in an approach at once young and intense. Frederic Gahr, joining the group as guest pianist, participated in a fluent and often impassioned reading of the Mozart Piano Quartet in G Minor (K. 478).

LOUIS JOHN JOHNEN

World Premieres in Hartford

Carl Nielsen's Second Symphony, "The Four Temperaments," will be performed for the first time in this country on Jan. 19 by the Hartford Symphony Orchestra under the direction of Fritz Mahler. New works performed during the present season include the world premiere of Fantasy for Piano and Orchestra by Roy Harris, "Moldavian Suite" by Peiko, Overture to *The Magic Violin* by Werner Egk, "Carmina Burana" by Carl Orff, and the same composer's only orchestral work, "Entrata," which will be performed for the first time in America on March 30.

THE INTERNATIONAL SCENE

Porgy and Bess Tours Behind Iron Curtain

In a precedent-making "first" for an American attraction abroad, the ANTA International Exchange Program has arranged for *Porgy and Bess* to go behind the Iron Curtain in Yugoslavia. The Gershwin opera opened in Zagreb on Dec. 11 for five performances in four days, and was followed by a similar engagement in Belgrade, Tito's capitol.

Following the Yugoslav appearances, *Porgy and Bess* will begin an eleven-week tour of the Near East, visiting such cities as Athens, Istanbul, Ankara, Damascus, Beirut, Cairo, Alexandria, and Tel Aviv, most of which have never seen a major American production of this scope.

The financial assistance supplied by the International Exchange Program not only sends America's best cultural ambassadors into diplomatically critical territory, but also prevents the closing of a troupe employing 75 American performers. Until ANTA stepped into the breach, *Porgy and Bess* was scheduled to close at the end of the Paris run. Now it will be able to continue long enough to accept another history-making engagement at the end of the Near East tour. This will be at La Scala in Milan, where no American company has previously appeared.

American Conductor Trains All-Japanese Orchestra and Chorus

An all-Japanese 50-piece symphony orchestra and 100-voice chorus, trained through weekly rehearsals at the U.S. Information Agency's cultural center in Tokyo by their 24-year-old American conductor, have given concerts before a total of about 12,000 of their countrymen in the past year. These musical presentations have won critical approval in the Japanese press and have materially advanced the knowledge and appreciation of American and Western music among the Japanese, which is one phase of the Information Agency's program of building good will and international understanding between the United States and foreign countries.

The young conductor is Victor Searle, a graduate of the music conservatory of the University of Oklahoma, who volunteered his services to the U.S. Information Agency in Tokyo. After several weeks of day-and-night work selecting musicians and rehearsing with them, he presented his first concert on Christmas Eve a year ago. It consisted of popular Christmas carols and an old Welsh air, all in Japanese. The concert was a solid hit, says the Agency.

Conductor Searle, who went to Japan to learn the language and work in the field of musical education in that country, left his orchestra and chorus recently to take a high school music teaching position in Sendai, Japan. The Tokyo Center Symphony and Chorus are continuing their work under the baton of the U.S. Information Center director, who is serving until a permanent conductor can be found.

Probably the most ambitious undertaking among the appearances of the orchestra and chorus was an unabridged concert version of the Gilbert and Sullivan operetta, *Trial by Jury*, in Japanese. The libretto was translated by Mr. Searle, who had been studying the language intensely for several months. The young musicians also had to rearrange the music to fit the cadences of the new language. Performances of this work, the Information Agency reports, drew praise from the Japanese press which commented that Conductor Searle's translation was particularly valuable because it had preserved the puns that made the work so humorous.

One of the more valuable contributions of the music groups was a series of three concerts at the Tokyo Ordnance Depot. The audience included the Depot's American personnel, Japanese employees, and contract employees of the Japan Steel Company.

LORIN MAAZEL, *youthful American conductor, and the renowned pianist,* RUDOLF FIRKUSNY, *after a concert in Palermo, Italy, in which the featured work was Brahms' Piano Concerto in D Minor. In his current tour of Europe, Mr. Maazel has conducted numerous concerts in Italy, Belgium, and France. In between engagements, he has also found time to complete a research project on 16th-Century violin music.*

DELIA RIGAL, *leading soprano of the Metropolitan Opera and star of La Scala in Milan and the Teatro Colon of Buenos Aires, smiles happily as she signs contract with internationally known artist manager,* J. J. VINCENT, *director of Vincent Attractions. Among the illustrious names that have appeared on the Vincent roster are Marjorie Lawrence, Elisabeth Rethberg, Sergei Rachmaninoff, and Johanna Gadski.*

Grosbayne To Conduct First All-U.S. Program in Spain

Benjamin Grosbayne is to conduct an all-U.S. program with the Barcelona Symphony Orchestra on Jan. 15. The program includes: Bloch's Concerto Grosso, Barber's Essay for Orchestra, Gilbert's Comedy Overture on Negro Themes, Copland's "Appalachian Spring," and Gershwin's "American in Paris." This is believed to be the first all-U.S. Symphonic program to be heard in Spain. Mr. Grosbayne is also scheduled for early appearances in Greece and Turkey.

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GERMANY

■ The German musical season is now well under way. At Munich Karl Amadeus Hartmann has begun his tenth cycle of Musica Viva concerts. The first two programs, besides offering such well-known works as "Sacre du Printemps," the Stravinsky Piano Concerto (soloist Cherkassky), and Ravel's "Don Quichotte á Dulcinée" (sung by Gérard Souzay, who has now firmly established his reputation among the front-row of recitalists), contained such gems as Debussy's "Trois Ballades de François Villon" (with Pierre Mollet as soloist) and Peragallo's Violin Concerto (played by André Gertler). Carl Orff's "Entrata" (after William Byrd), Werner A. Schmidt's "Tre pezzi dramatici per archi," and Wolfgang Fortner's sublime "Mouvements" for piano and orchestra (soloist, Carl Seemann) were the other items of these concerts. Conductors of this ambitious as well as successful series were Hans Schmidt-Isserstedt and Ernest Bour.

■ Mannheim reports the warmly applauded premiere of *Schaubudengeschichte,* a popular opera by Gerhard Wimberger, 30-year-old teacher at the Salzburg Mozarteum. The libretto by Eric Spiess is based on a short story by Kataiev, whom certainly nobody will accuse of being longhair. Both the composer and the librettist set out to write an opera of entertainment rather than a music-drama. It was their aim to give to the theatre what belongs to the theatre. That they have succeeded without lowering their artistic standards has been acknowledged by the West-German press, which bestows plenty of praise on the singers Hans Günter Grimm and Petrina Kruse, as well as on Karl Fischer, the conductor, Joachim Klaiber, the director, and Paul Walter, the designer.

■ At Frankfurt, Conrad Beck's *Death at Basel* received its German first performance. The Swiss composer calls it a great *miserere* for solo soprano, solo bass, speakers, chorus, and orchestra. He projects the words of the 50th and 51st Psalms on to the historic event of the great plague which occurred in the Basle of 1356. The text has a Medieval flavor, and the music interprets the horrors of the subject in a thoroughly modern idiom. In this way Beck achieves a monumental timelessness. The solo parts were sung by Annelies Kupper and Josef Greindl, with Paul Sacher conducting the symphony orchestra and chorus of the Hessischer Rundfunk.

■ Modern one-act operas seem to stand a better chance of performance than do full-evening works. Hamburg doubled-billed Dallapiccola's *Night Flight* with Schoenberg's *Expectation,* and Düsseldorf staged Mihalovici's *The Return* as a curtain-riser to the same Dallapiccola. Essen followed this course also with Wolfgang Fortner's *The Forest* and Hermann Reutter's *The Bridge of San Luis Rey.* Fortner's dramatic fragment is based on Garcia Lorca's *Blood Wedding.* It is an enlarged version of his former incidental music for the drama, but it is probably not yet his final word on the subject. Reutter's opera was conceived for radio broadcast, but does not lose its force in stage presentation. The routine of the successful opera-composer, has, however, marred a more individual musical invention for Thornton Wilder's highly individual figures. In this work they seem to have been taken from operatic stock in trade. Both works were conducted by Gustav König, the conductor was Hans Hartleb, the designer Alfred Siercke.

■ Another operatic event of major importance was the German first performance—and I wonder whether it wasn't the first performance outside the USSR—of Ivan Dzerzhinsky's *And Quiet Flows the Don* (after the famous novel by Sholokhov. The work was premiered in 1935, when the composer was only 26 years old. The Staatstheater Schwerin, situated in the Soviet Zone, mounted what obviously must have been an apt rather than a very inspired performance, with Karl Schubert conducting, Erwin Bugge directing, and Kurt Froese designing. An East German critic writes: "If one ignores occasional deviations into the international operatic idioms, the backbone of the whole work consists of the folk-music of the Cossacks. Occasional deficiencies in the concentration of the material are only a sign as well of the youth of the composer as of the completely new task, to establish a musical monument of the recent history of the Soviet people." HORST KOEGLER

AUSTRIA

■ The death of Wilhelm Furtwaengler was really a severe shock for Vienna. The great conductor had been the principal conductor of the Vienna Philharmonic Orchestra for almost 30 years, and his concerts had not only been highlights of the season but had set the high standards to be followed by everybody in Vienna's music life. The nights when Furtwaengler conducted at the Vienna Staatsoper or at the Salzburg Festival were great operatic nights. The real importance of Furtwaengler for Austria's music life lay in the fact that he made clear how music has to be loved by the interpreter and by the audience as well, and that the only important thing is music itself, not theories and not different kinds of interpretation. The sound and natural part of Vienna's and Salzburg's music seasons have lost their *spiritus rector,* and there is no successor to take over.

However: "Le roi est mort, vive le roi!" This seems to be the immediate reaction of the Vienna Philhar-

monic and the Salzburg Festival authorities. One day after the memorial concert, conducted by Karl Boehm—and invisibly conducted by Furtwaengler's spirit for the very last time—both institutions sent delegations to Herbert Karajan, who was just fulfilling concert engagements in Rome. Karajan was invited to conduct several Philharmonic concerts and *The Magic Flute* in Salzburg, for which Furtwaengler had been engaged already. However, Karajan refused to take over Furtwaengler's assignments and was aware of his chance to dictate. He said that he might be willing to conduct the Vienna Philharmonic in spring, 1956, and to act as principal conductor at the big Mozart Festival in Salzburg, 1956. In the meantime Karl Boehm was engaged to replace Furtwaengler at the Nicolai concert and for the big European tour next spring.

■ The Vienna Staatsoper is still asleep. A guest appearance of Birgit Nilsson as Isolde was a remarkable event. More remarkable in many respects seemed the first performance of Menotti's *Amahl and the Night Visitors,* under the sponsorship of the America Information Center. It was produced and staged by Werner Graf (son of the "Met's" Herbert Graf and grandson of Vienna's famous music critic Max Graf), who is now a Fulbright student in Vienna. It was a very pleasant evening.

■ Another American guest, Charlotte Zelka of Los Angeles, gave a piano recital of modern music that was a sensation for connoisseurs. She plays every kind of modern music, be it Stravinsky or Dallapiccola or Krenek, with the same passion and profound knowledge. It was a pity that a sudden illness brought the concert to an early end. Conductor Lee Shaynen and pianists Helen and Karl Ulrich Schnabel (in Mozart's Concerto for Two Pianos), however, appearing together with the Vienna Symphony Orchestra, could not in the least add to the good reputation of American musicians in Vienna.

■ Young Viennese conductor Michael Gielen replaced, at the last minute, Nino Sanzogno in one of the big concerts of the "Great Symphony" cycle. He gave a very clear and well-balanced reading of Stravinsky's opera *Le Rossignol* (in concert performance), with Wilma Lipp in the title role. Gielen received much praise by the critics and will be given big assignments in opera and concert. Mario Rossi once again pleased his audience by a very colorful and lucid interpretation of Debussy's "Nocturnes" in one of the Philharmonic subscription concerts.

■ Jacques Klein of Brazil, last year's winner of the first piano prize in Geneva, made a hit with his piano recital. His friend, Friedrich Gulda, known already the world over, once again astonished by his brilliancy in Strauss's "Burleske" and de Falla's "Nights in Spanish Gardens," played under the prominent Spanish conductor Ataulfo Argenta. Both friends together played Gulda's composition "Galgenlieder" (after Morgenstern).

■ Three international virtuosos scored a big success: Gaspar Cassado, the cellist; Nicanor Zabaleta, who showed what a marvelous and unique instrument the harp is; and Arthur Grumiaux, the violinist. The latter was enthusiastically cheered by the audience when he played the first performance of the newly found Fourth Violin Concerto by Paganini. This new concerto is a very effective work and will very likely make its way into the standard violin repertoire.

■ In spring 1955, the Vienna Philharmonic Orchestra will leave for a tour through France, Germany, Belgium and Portugal. From April 25 to 27 the Orchestra will give concerts in Munich, Stuttgart, and other towns of Western Germany, and on April 28 and 29 in Paris. Between May 1 to 7, they will play in Portugal for the first time, at a special request by the Portuguese Prime Minister Senhor Salazar. Four concerts are scheduled in Lisbon.

■ The Vienna "Volksoper," which has been a kind of branch establishment of the Vienna State Opera with a repertory of light operas and classical operettas since 1945, will carry on as a State Operetta for at least another year after the return of the State Opera to its restored building in autumn 1955. It is intended to expand the theatre's repertory by the inclusion of modern musical comedies and shows of the Anglo-American brand.

■ The Vienna Academy Chamber Choir (conductor, Ferdinand Grossmann), at present touring the U.S., have been invited for a concert tour through Japan, which will begin in June 1955 and is to last several months.

The Austrian conductor Herbert Karajan, who toured Japan recently, has been invited to direct the opening performance of the new Opera House in Tokyo, due to be ready by 1956. The "Mozart-Kompagnie," which is to be formed by the "Gesellschaft der Musikfreunde," Vienna, for the Mozart festivities in 1956, will probably provide the singers and the orchestra.

■ On his present tour through Australia, Anton Dermota, tenor of the Vienna State Opera, is giving recitals of Lieder by Austrian composers, including contemporary works by Joseph Marx, Fritz Skorzeny and Ernst Uray.

■ Joseph Krips conducted two concerts in Paris at the beginning of October, which included works by Austrian-born composer Alexander Spitzmüller, now living in Paris.

■ *Phono,* the first gramophone record periodical to be published in German (Symphonia Edition, Vienna), is now appearing in Vienna as a quarterly. The journal deals with all questions concerning the production of records as well as with themes of music life in general. The first issue came out at the beginning of October.

■ In addition to their series of regular subscription concerts, the Vienna Philharmonic Orchestra has begun a series of four concerts for the Rot-Weiss-Rot radio network (October 30, 1954, January 15, March 12, June 18, 1955). The concerts will be conducted by Hans Knappertsbusch, Eleazar de Carvalho, Rafael Kubelik and Eugene Ormandy, respectively.

■ At the "Concours International d'execution musicale" at Geneva the

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young Viennese pianist Hans Graf was awarded the second prize. The sixteen-year-old Viennese Ruslana Antonowicz was awarded the second prize for woman pianists.

Lillian Kallir Begins Extensive European Tour

Lillian Kallir, pianist, has opened an extensive European tour with a recital before a capacity audience at the Teatro del Arte, Rome, with an outstanding success, immediately followed by two broadcasts over Radio Rome. Her second recital, in Milan, was equally successful, and as a result she had to give an additional one in Monza. Following her engagements in Italy, Miss Kallir will appear in Austria, Germany, Great Britain, and Holland.

National Ballet of Canada signs exclusive booking contract with William Morris Agency for 1955-56 season. From left: Klaus W. Kolmar, head of Special Attractions Division for William Morris; A. G. S. Griffin, President of the National Ballet Guild; Celia Franca, Artistic Director; and Walter Homburger, General Manager. Signing took place in Toronto on Dec. 29, 1954.

MONTREAL

■ The Ladies' Morning Musical Club again lived up to its reputation by presenting four interesting programs by exceptional artists. Recent visitors to this organization were Elisabeth Schwarzkopf, the Albeneri Trio, Glenn Gould, and the New Music Quartet. The Schwarzkopf concert was anticipated with great interest. The comments were surprisingly diverse, and arguments were heated after the recital; however, nobody present contested the fact that they had listened to one of the greatest lieder singers of our time. Glenn Gould's program consisted of a Sweelinck Fantasia, three preludes and fugues from "The Well-Tempered Clavichord," the "Eroica" Variations, and a Fantasy by the Toronto composer Oscar Moravetz. The playing was crystal-clear and intense throughout. Particularly moving was the build-up of the Sweelinck work. Great economy of means, a small intensity range, exploited with convincing musicianship, created a strong effect. The Moravetz Fantasy, though a bit lengthy, is a substantial study in voluminous piano sound, containing some interesting material.

The Ladies had their share of Anton von Webern's music this season. Glenn Gould played the Variations as an encore, and a week later the New Music Quartet introduced to Montreal the five pieces for string quartet. Their playing of this work was a sublime study in string sonorities. The acoustical appeal of the work was great; the sound-mixtures vibrated with such force in the ballroom of the Ritz-Carlton Hotel, and the balance was so satisfying, that a breathless attention of this uninitiated public was established and maintained throughout the playing.

■ The Montreal Symphony Orchestra still functions with guest conductors only. Krips, Paray, Defauw conducted lately, and Milstein, Glenn Gould and Inge Borkh were soloists. The most memorable event was Krips' reading of Brahms' First Symphony; it was both fiery and lucid. This great interpreter of *Otello* and *Don Giovanni* was equally convincing in the concert hall.

■ The Conservatorium of Music of McGill University celebrated the 50th anniversary of its foundation with a festival of 10 concerts. During the festivities several new compositions by Canadian composers, connected with this faculty — including Violet Archer, Alexander Brott, and Robert Turner—received their first performance. At the final concert Dean Douglas Clarke conducted the Symphony Orchestra in an almost exclusively English program, featuring a London Symphony by Vaughan Williams. It received a noble and rousing interpretation from this great exponent of English music in Canada, and many people in the audience recalled the pioneer work done by Clarke for symphonic music in this city. Ellen Ballon was the excellent soloist in the Saint-Saens Concert.

ISTVAN ANHALT

Varèse Composition Causes Furore in Paris

DEAR EDITOR:

It may interest you and the readers of the *Musical Courier* to reproduce in your columns a most interesting postcard I received yesterday from Edgar Varèse. Because of our long and faithful friendship I have been closely acquainted with his creative work and have been initiated to almost every one of his latest compositions in the course of long and exciting evenings spent together.

Varèse always writes brief but self-explanatory notes. This one comes from Paris where the composer has been staying for about four months, with occasional visits to Germany and Switzerland, to conduct his own experiments on sound and electronic instruments which he intends to use liberally in symphonic ensembles.

I well know that he is fascinated by these new timbres and that his research on musical sounds—a good many of them being recorded on tape by himself—occupies a major part of his present investigations.

The postcard I received from him was posted in Paris on December 23rd. It says:

"'Deserts,' (title of his new composition) "has been given here on December 2nd at the Théâtre des Champs Elysées, and, later, at the R.D.F. (Radiodiffusion Française). For that occasion, the theatre was 'stereo-phonized' and there were, in addition, three interpolations of organized sound. The concert was conducted by Scherchen. Most violent reactions, shrieks, swearing, and, at the end, a thunderous ovation. Great success at Hamburg, on December 8th. I am waiting for news from Stockholm where 'Deserts' was given its first performance in Scandinavia, on December 18th. I hope to be back in New York at the end of January."

I wish I had been there, of course! It is always exciting—and, sometimes, a never-to-be-forgotten experience—to be part of such an event, even in the crowd. I imagine easily, knowing the Paris audiences so well, that "Deserts" enjoyed the same kind of electrical, but vital atmosphere, as had, in 1913, the first performance of "Le Sacre du Printemps" of Stravinsky. I was there myself, and it remains one of the great moments of my musical life. It was also performed at the Théâtre des Champs-Elysées.

Yours sincerely,

YVES TINAYRE

(CANBY, *cont. from p. 6*)

Festival at Tanglewood. The travelling masses of the "festival" audience that weekly swarmed straight past Music Mountain's doors to Tanglewood might at last be diverted in their hundreds and thousands to this newly celebrated home of a celebrated quartet.

As for the local quartet, the Berkshire ,and as for the local audience of neighbors in the region, both would necessarily be put aside, victims of a stern reality. There wasn't much doubt, I'd guess, that the proposition was economically sound, at least in theory. It *was* realistic. Enthusiasm for this dramatic new course was high among those who had for too long felt the dismal responsibility of supporting a worthy cultural effort that somehow never was securely out of financial trouble, had no easy source of beneficent support, but depended on the backbreaking efforts, each season, of a whole group of residents who had together spent years of their lives in the endless round of writing, telephoning, visiting, cajoling, that such an enterprise always requires.

But strange are the ways of a local community, once aroused! As word got around that a "new deal" was afoot, an astonishing amount of feeling was generated on the other side, not always perhaps with very clear thinking, it must be admitted. The issue was complex without a doubt. Personalities, inevitably, had to do with it; sentiment reared its romantic head. People who hadn't been to a Music Mountain concert for years suddenly remembered an overwhelmingly moving performance of long past, and became incensed that a quartet with 25 years of residence should be dismissed for no good *musical* reason.

I felt so myself, though I had been to many more than a single concert, periodically over the entire span of a quarter-century. But I felt that a stronger argument than sentiment was needed. It was an old argument—the challenge of a musical way of life under threat. I could not help feel, aside from my own debt of enjoyment to the Berkshire and Gordon groups, that here was the very spirit of local enterprise embattled; there could not have been a more pointed and cogent expression of the new danger to community music. It was as though the Portland Symphony Orchestra of Oregon should step aside in favor of the New York Philharmonic, as permanent guest artists! (Not such a far-fetched idea, at that. Local symphony orchestras are now faced with exactly this dilemma—get on the national bandwagon or die. Look at the Louisville Orchestra, currently very much in every department of the national musical scene.)

The upshot of the great argument was simple, but the problem remains. The Berkshire Quartet has been retained. The group that favored the Big Change was rebuffed and many of them, reasonably, have turned to other interests. The people who won the decision, and the Quartet itself, now face the very same problems for the future—but they face them, I think, with a healthy new respect for the power of Big-Time music, and, perhaps, a somewhat better understanding of the extreme hazards of "localness" in professional music-making.

I was frankly delighted at the outcome, because I felt that this was a decision in favor of music, against purely nonmusical considerations. I am very certain that nine tenths of Music Mountain's audience, and most of its immediate directors, could not easily have distinguished the Big-Name quartet's playing from that of the incumbent Berkshire quartet in a blindfold test. This is no criticism —there simply is not as great a difference as their respective public reputations, in this highly technological world, would seem to imply. I felt that the Berkshire Quartet had more music to give the local community than it could ever hope to absorb. On *musical* grounds, I was convinced, there could be no justification whatsoever for a change. And I am glad that music has won another chance for itself, in this particular local scene.

But I think the challenge to the group that has retained the Berkshire Quartet, and the challenge to the Quartet itself, is critical. Coming from the "outside world" myself, I was aware that the local people who keep Music Mountain alive are still remarkably unattuned to the new necessities. They think, for lack of outside experience, mostly on a local scale. They still do not understand, nor evidently does the quartet, that one cannot move exclusively upon the local scene in any first-rank category today. They did not suspect, as did I, that the fact that the suggested Big-Name quartet was under contract to one major record company, whereas the name "Berkshire" is strongly associated with its *major recording rival,* might enter into their total picture! Nor did they realize that an abortive series of concerts of contemporary music by the Berkshire quartet, commissioned by this latter company and recorded complete, might conceivably have something to do with the nationwide prestige value of the name "Berkshire" and the fact that the rival company had been reaping considerable prestige with a series of contemporary chamber music recordings. Thus does the "outside world" enter upon the local scene. One must act locally, think nationally.

I feel that if this "test case" is to affirm the power of localized community music—and if other musical organizations, large and small, are similarly to exist—there must be two active developments above and beyond the usual ones of fund-raising, ticket-selling and the rest.

First, provided the music is of first quality, *every effort must be made to place the musical organization itself upon the national scene—while continuing the local-interest activity on the spot.* That is where the strange time-space differential can operate to our advantage! For while actual concerts take place on one location and at a given time, recorded and broadcast appearances can occur independently of place or time. The two are not competitive, nor mutually exclusive. We can have our local music *and* have it nationwide as well. Examples of the success of such a two-pronged policy are multiplying daily. And those organizations which provide exclusively local high-quality music are dying off, right and left.

Secondly, we must shake off the concert formalisms of the past and *create new and more direct local interest in the music itself and the musicians.* Not merely a new sense of local pride in the "ownership" of a nationally known group, though that is a big point in itself. Beyond this,

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we need a new approach to local music listening that accepts both the greater musical intelligence and experience of today's local audience and yet is not afraid to cater directly to its honest lack of knowledge, in many reasonable respects.

We need to get away from "concerts" and their stigma, from the deadly politeness, the social snobbery, the silences, the formal clapping, the stylized printed programs with their interminable Italian subtitles that mean next to nothing to many perfectly intelligent people with musical ears. These things scare away good listeners, especially those who have got to know music through the informality of records or broadcasts. We need more straightforward information, more background, less highbrowism and pretense.

For (let it be clearly stated) the older concert audience is no longer the *only* musical audience in a community! The radio-and-records audience is likely to be better informed, more widely familiar with a larger range of musical literature, more critical of under-par performances, and much more aware of style. At present, these people mostly shy away from formal concerts. They could be strongly enthusiastic.

More public rehearsals, more lecture-concerts, with easy, informal comment on the music, more "demonstrations"—of instruments, of players. More informal appearances by the musicians out-of-concert, at appropriate social and civic occasions. More unbending—even towards dance music and jazz—for a fine musician cannot be hurt by these things if his own music remains at its best. A concerted effort is needed to make the organization a real part of community life—not merely a virtuously highbrow symbol of unattainable culture.

Yes, I know, the hardest persons to persuade of all this are the musicians themselves, for they are most directly concerned, and they have been brought up to the old, rigidly formal black-coat standard, where a musician plays but does not speak, where expression is in the lip and the arm, but never in the face.

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Famed violist WILLIAM PRIMROSE, *with his wife and two-year-old daughter Marieann, leaving on the* Queen Elizabeth *for Christmas in London and a six-week mid-winter European tour beginning Jan. 2. Mr. Primrose returns for a West Coast tour of the U.S. in mid-February.*

International Festival Of Folk Music

The International Folk Music Council is holding its Third International Festival of Folk Dance and Song and its Eighth Annual Conference in Oslo at the invitation of Noregs Undomlag and Norsk Folkemusikklag. Countries from all parts of the world are invited to send representative groups of dancers and singers. Only authentic folk music will be performed and as far as possible it will be executed by traditional dancers and singers.

The themes selected for study are: Scandinavian folk music of today with reference to its old traditions and its revival; The song-dance. Papers on the above subjects are invited. The official language of the Conference will be French and English. The papers should be in the hands of the Secretary not later than March 30. There will be a special section devoted to folk music in radio.

The opening session of the Conference will be on the afternoon of June 29, and the closing session on the afternoon of July 5. Other sessions will be held each morning, except on July 3 and 4. Most afternoons will be left free for excursions and meetings of special commissions.

In the evenings there will be a Folk Dance Ball on June 29, and public Festival performances on July 1, 2, 3, and 4. A whole day excursion will be arranged for July 4. For particulars write to: International Folk Music Council, 12, Clorane Gardens, London N.W.3.

Laszlo to Participate in ANTA's Artists Exchange

Ervin Laszlo, internationally famed pianist, is one of the first American artists selected to participate in the recently enlarged International Exchange Program of the American National Theater and Academy. He was flown by Army plane to Iceland on Jan. 3, from Westover Field, Mass., to give a series of concerts there for military and civilian audiences. On this same program Laszlo will also make a concert tour of Egypt, Turkey, Yugoslavia, Lebanon, Syria, Israel and Greece.

DECEASED

■ ALFRED E. DRAKE, well-known music connoisseur and patron, at his home in New York City, Dec. 31. As a young violinist he studied in Liege and later in Brussels with Ysaye. Mr. Drake served the MacDowell Club in various capacities and was vice president of the National Association for American Composers and Conductors from its inception.

■ The recent passing of AUGUSTA COTTLOW brings memories of the brilliant fame of this American-born pianist who was active in Europe and in this country during the last decade of the 19th Century and the early part of the 20th. Born on April 2, 1878, her pianistic talents brought her a precocious debut in Chicago at the age of seven. In 1896 she was studying in Berlin with Ferruccio Busoni, under whose direction her European debut was made with the Berlin Philharmonic Orchestra. Her continental triumphs were sustained and repeated in American tours; James Huneker wrote: "Augusta Cottlow has mastered the curves and passion of the greater Chopin." Other leading critics —Krehbiel, Henderson, and Finck—declared that she had no superior in revealing the poetic side of Bach. In 1912 she was married to Edgar Gerst, who survives her.

Arthur M. Abell writes of her pleasant retirement years, spent at her home in White Plains, N. Y., and relates a story of Miss Cottlow's playing at a reception in the Abell home at Hastings-on-the-Hudson in 1950. Enjoying the company and magic touch of this master artist was a group of music lovers which included Grace Nylen. Mrs. Alwin Schmoerger, and Herbert Bennett—all of *Musical Courier*—with Charles Haubiel, Adelaide Thomas Eakin, Rosi Zardin, and many friends of the distinguished host and hostess and admirers of Miss Cottlow, whose "Swan Song" it proved to be.

HERE and THERE

■ Tall, blonde and handsome **Claramae Turner** will lift her contralto voice in song with the New York Philharmonic Symphony in Carnegie Hall, Feb. 3, 4, and 6. The diva's home town of Eureka, California, recently made earthshaking news in one of the quakes that sometimes occur in the otherwise all-sunshine state (so we're told). Miss Turner, hearing via airwaves that the town's water supply was threatened, began to fill jars and jugs et cetera from the well that had just been "brought in" on her bran-new property at Poughkeepsie. Fortunately, she found when phone connections were restored, her out-there family were safe and, apparently, not in dire need of *acqua pura*.

This is what might be titled "A Touching Scene." It is off-, not on-stage, as Mrs. Richard Tucker gives her famous tenor husband an affectionate salute—"in bocca al lupo"—as he leaves his dressing room (as Rudolfo) for Act I of Puccini's La Bohème *at the "Met."*

■ This has all the aspects of being a "Southern" edition, what with the N.A.T.S. Chattanooga Convention, so it is timely to say Happy New Year to Alabama's pride and joy (*not* Ava), Metropolitan mezzo-soprano **Nell Rankin,** who has recovered from her bout with a mean old cold in the throat and will tread the boards on stage at the 39th Street edifice for the delectation of her public. First scheduled is a "Carmen," to be followed by two new assignments—Princess Eboli in "Don Carlo," and Laura in "La Gioconda."

■ Naturally, to Ulysses S. Grant and me there could only be one Richmond. So my favorite informant, **Lura Wine,** must forgive me for placing her Record Shop down Virginia way and not where it actually is—in Indiana. Miss Wine does not believe her own round-the-country opera peregrinations worth a line of type, but she tells us of a lad who flew from London (England, not Ontario) to hear Callas in Chicago's brief brilliant season. He felt it his opportunity of a lifetime. (Why he didn't venture on the Continent we don't know.) Anyway, he heard, saw, worshipped, and returned to the British Isles, not at all sure that meanwhile his job had been held for him. This, thinks Miss Wine, is true operatic devotion. She is a bit confused as to whether this columnist (thanks) is masculine, or elsewhere — and we shan't tell.

■ The Community Church of New York City was the happy scene of an interstate marriage, Dec. 23, when **Jacques Abrams,** the son of Mr. and Mrs. Harry A. Abrams of Houston, Texas, took as his bride Christine, daughter of Mr. and Mrs. Leighton Spence Dorsey of Wilmington, Del. Attendant for Miss Dorsey was her sister-in-law, Mrs. William G. Dorsey of Wilmington; Mr. Abrams acted as best man for his son.

Jacques Abrams studied at the Curtis Institute of Philadelphia, graduated from the Juilliard School of Music in New York City and, after winning the Schubert Memorial Award, made debuts as guest soloist with the Philadelphia Symphony Orchestra. In mid-February, the couple will leave for Europe where, in his fourth concert tour, the pianist will appear with the Philharmonic Orchestra in London, the Residentie Orchestra at The Hague, the Royal Danish Orchestra in Copenhagen, plus recitals in England, Holland, Denmark, Germany, Austria, and Spain.

■ **Albert Gins,** Director General for the Opera Festival of the University of Puerto Rico, flew to the Islands immediately after the Holidays to finalize plans for the second annual season which will be held in San Juan, June 10-19. Eight operas will be scheduled with a cast of stellar vocalists from the "Met" and other major theatres of the lyric-drama. Projected for this year's Festival are "Aida," "Faust," "Traviata," "Barber of Seville," "Cav and "Pag," "Manon," "Il Trovatore," and "Rigoletto."

■ A tuneful concert in New York's Carnegie Hall was for the Benefit of the Morrisiana Foundation for Medical Research, which enlisted the talents of Mildred Miller, Mezzo-soprano, and Kurt Baum, tenor, both on the Metropolitan Opera roster; Rosa Linda, pianist, introducing Boris Pregel's Concerto Pathetique; and a symphonic ensemble comprised of 60 members of the New York Philharmonic conducted by D'Artega.

Jan Peerce, famous "Met" tenor, commemorated his world debut in the role of Faust by presenting his own Marguerite (Mrs. Peerce) with a fabulous pendant of a 370-grain pearl (almost 2" x 3"), set in 900 small diamonds and 200 emeralds. The unique jewel is backed by a diamond-faced watch with emerald numerals and hands.

■ **Ruggiero Ricci,** violinist, leaves for his annual European concert tour in the middle of January. Among his many guest artist appearances will be the Berlin Philharmonic, the Haarlem Philharmonic, The Royal Philharmonic of London, and the Pasdeloup Orchestra in Paris. **Rudolf Firkusny,** pianist, has just returned from an extensive three-months concert tour of European countries and has already started his coast-to-coast tour, appearing in recitals and as soloist with important orchestras — among the latter, the Philharmonic Orchestra Society, San Francisco Philharmonic, and the Pittsburg Symphony.

■ On Jan. 15 **Florence Mercur,** pianist, will start her 10th coast-to-coast concert tour. The artist will be seen in the role of a concert pianist in the photoplay "Dark Violence," co-starring Neil Hamilton, John Heath, Joe Wippler, and Linda Blodgett. Miss Mercur was also the musical director for the production, using a score played by a 65-piece orchestra, written by Roger Roger. Gilbraltar Motion Picture Distributors will release the film about March 1.

■ **Bartlett** and **Robertson** returned recently from their European tour which took them to England, Holland, and France. As this was the 25th anniversary of their debut in Holland, they were greeted there with tributes of speeches and flowers. In England, they played with the B.B.C., the London Philharmonic, the Halle and Liverpool orchestras, among others, and at their London recital they gave the first performance of a new Spanish suite, "Flamenquerias," by Carlos Swinach.

M. C.

SCHOOL NEWS

By GID W. WALDROP

Opera Premiere at Florida University

Phyllis Curtin, New York City Opera soprano, and Mack Harrell, Metropolitan Opera baritone, will sing the leading roles in a new opera, *Susannah,* to be premiered Feb. 24 at Florida State University, Tallahassee.

Carlisle Floyd of the Florida State music faculty wrote the text and music. A 28-year-old native of South Carolina, he has written two earlier operas. The first, a one-act opera, *Slow Duck,* was premiered at Syracuse University, and later produced at Columbia Workshop, Florida State University, and University of California at Los Angeles. The second, *Fugitives,* was produced in 1951 at Florida State after Floyd joined the faculty.

The two New York opera stars became interested in the new two-act opera based on the Apocryphal story of Susannah and the elders, when shown the score by Floyd last summer at the Aspen Festival in Aspen, Colo. They agreed to come to Tallahassee a week in advance of the premiere for rehearsals with the supporting all-university cast.

Susannah was selected as one of three outstanding manuscripts submitted in the International Composers Contest of the Mannes School of Music, New York. Floyd changed the Biblical setting of the story to a valley in the mountains of Tennessee to present folklore, dialect, and a form of primitive religion he knows well. In the Floyd opera the prophet Daniel becomes an itinerant evangelist "embroiled in events following the discovery of Susannah's bathing." His Susannah is a spirited, ingenuous young girl whom circumstances make into a hard,derisive woman.

The opera will highlight the State Symphony of Florida's seventh season. Dr. Karl Kuersteiner, dean of the Florida State University School of Music, is conductor, and Robert Sedore of the faculty is concertmaster.

Juilliard Opera Theater Presents *Idomeneus*

The Juilliard Opera Theater will present the first stage performances in New York City of Mozart's *Idomeneus* in the Juilliard Concert Hall at 8:30 p.m. on Jan. 27, 28, 31, and Feb. 1, 1955. Sherry Mangan's new English version, commissioned by the Juilliard Musical Foundation, will be used in these performances. The work will be staged by Frederic Cohen, with Frederic Waldman as conductor, and Frederick Kiesler as scenic designer. Alfredo Corvino is the choreographer, and Leo van Witsen has designed and executed the costumes.

The first performance will commemorate the anniversary of Mozart's birth, Jan. 27, 1756. In making the translation of the libretto, Sherry Mangan has employed the literary style of the late seventeenth century English poets and dramatists. The only cuts and changes are those made by Mozart himself for the first performance in Munich on Jan. 29, 1781, and the Vienna production in 1786, which was the only other time the opera was given during his lifetime.

Tickets are being distributed on the basis of a minimum contribution to the Student Aid and Scholarship Fund of $2. The proceeds will be used to help students meet their pressing financial needs during their stay at school.

California College to Sponsor European Tour

Six units graduate credit is offered for the third summer by San Francisco State College, in cooperation with the Music and Art Tours to eight European countries, led by Dr. Sterling Wheelright and associates. The tour parties will fly from New York, July 3, for Paris, Cannes, and Rome, and then continue by private motor coach in groups not exceeding 25 members. Music educators, singers, and conductors will meet each group abroad, and excellent seats are already reserved at such festivals as Salsburg, Bayreuth, Aix, Verona, Stratford-on-Avon, and Edinburgh.

Carroll Glenn in SAI Recital

Carroll Glenn, concert violinist, was presented Jan. 14, 1955, in the main auditorium of the Oklahoma College for Women, by the Alpha Chi Chapter, Sigma Alpha Iota, Oklahoma College for Women, in a benefit recital for the Sigma Alpha Iota Foundation Fund. Miss Glenn is an honorary member of Sigma Alpha Iota.

"No one was injured."

Eastman Theater Roof Collapses

Collapse of a portion of the ceiling of the famed Eastman Theater, center of musical activities of Rochester, N. Y., posed a challenge to musical people of the city. The response thus far has been gratifying.

Fall of one complete panel of the ceiling, weighing an estimated four tons occurred in mid-afternoon when a student orchestra was rehearsing on the stage under Dr. Herman Genhart. No one was injured but several rows of seats were buried. The accident occurred only a few hours before a scheduled evening concert by the Rochester Philharmonic Orchestra. The theater was ordered closed promptly and will not be reopened until repairs have been made and city and state safety officials have pronounced it safe. How long this will be no one cares to predict.

Meanwhile as many of the Eastman's scheduled concert events as possible are being rescheduled for the Auditorium Theater, part of the Masonic Temple Building, a few blocks from the Eastman. This is an ample auditorium, managed during the theater season by Robert Corris for touring stage shows. Mr. Corris immediately offered the use of the auditorium for concert events and he and Jack Dailey, executive director of the Civic Music Association, began working on dates.

First concert in the changed location was given by the Rochester Philharmonic, conducted by Erich Leinsdorf, with the Alma Trio, in an all-Beethoven program. A large and enthusiastic audience indicated that the public would support the season's concerts even though the Auditorium is not quite so conveniently located as the Eastman. The performance of the Alma Trio was warmly applauded. Its members are Gabor Rejto,

'cellist, who was a member of the Eastman School 'cello faculty until his resignation last year to take up concert work; Adolph Baller, pianist; and Maurice Wilk, violinist. They were heard in the Beethoven concerto for piano, violin, and 'cello, and followed this with an encore, a movement from the Beethoven E flat piano trio.

The Eastman Theater, built by the late George Eastman in 1922 at a cost of $1,500,000, is owned by the University of Rochester, which also has title to the adjoining Eastman School of Music. The Civic Music Association rent the theater from the University. Engineers have failed to find the cause of the ceiling collapse and are still undecided as to the kind of repair job that will be needed. Eastman bookings through the month of January have been transferred to the Auditorium, or if it was impossible to arrange dates, cancelled.

Iowa State University Favors Contemporary Music

The orchestra of the State University of Iowa (James Dixon, conductor) in its two concerts of the present season has played, among other works, the Second Essay by Samuel Barber, the third Piano Concerto by Bartok (John Simms, soloist), "Mathis der Mahler" by Hindemith, and the Dances of Galanta by Kodaly. In January, in the course of the symphony concert, Mr. Dixon will conduct the first act of *Tosca* with local soloists, and for a later program Shostakovitch's First Symphony has been scheduled.

STUDIO NOTES

■ Sarah Peck More, after a successful personal singing career, has become one of our eminent vocal teachers, with studios in New York City and in Hartford, Conn. Each season her artist-pupils make news with appearances and award winning. One of the outstanding young singers who has worked under Mrs. More's exclusive guidance is Betty Allen, who won the John Hays Whitney Award, the Marian Anderson Award, and made her debut with the Boston Symphony as guest soloist in several concerts. Miss Allen, gifted with a stage appearance matching her handsome voice, was heard last summer at the Lewisohn Stadium with the New York Philharmonic. Under management of the National Music League, she has sung an astounding number of recital and oratorio engagements over a wide tour circuit and was chosen as an Exchange Artist under arrangements of the League with La Jeunesse Musicale de France. After completing two tours of the southern United States, Miss Allen leaves to sing an extensive series of recitals in Continental Europe and North Africa. She will be heard in a special song program at the Salle Gaveau in Paris and in three concerts in Milan, returning to fulfill numerous and widespread commitments here.

SARAH PECK MORE

Looking over the versatile young artist's list of dates, we note that she is in demand for seasonal *Messiah* presentations in New York, Connecticut and Ohio; that she sang two performances of Honegger's *King David,* with Munch conducting; the Verdi Requiem in Hartford under Fritz Mahler; the first performance of Haydn's St. Cecilia Mass at Town Hall; that her concerts include singing for the DAR, the Friends School, for American Composer Programs, for myriad Womens' Club Musicales, at the National Gallery of Art in Washington, D. C.; and that she received rave notices in Atlanta, Ga., and around the colleges and university series.

An interesting footnote to the data on Betty Allen reveals that her successor in the solo spot at the large Immanuel Congregational Church in Hartford is also a Sarah Peck More student, Mrs. Jean Pittman Taylor, who is a graduate of Greensboro, N. C. College for Women, and currently a teacher of music in Glastonbury Schools.

CONTEST ANNOUNCEMENTS

■ Through the generosity of the late Mrs. Ava W. Farwell, the Musicians Club of Women (Chicago) is happy to announce that three scholarships will be offered this season. There will be awards of $350 each—one in voice, one in piano, and one in stringed or orchestral instruments.

Competition for these awards will be open without charge to members in good standing of the Musicians Club of Women. Non-members, 16 years of age or more, may enter by paying an entrance fee of $5, which will entitle them to the privileges of the club for the season.

Candidates for the Awards will be chosen by preliminary auditions at which a committee of judges from the Musicians Club will select three from each department. These will be presented in final competition before the entire membership of the club, at which time prominent musicians from outside the club will judge. The decision of these judges will be final.

■ The Friday Morning Music Club Foundation, Inc., announces the members of the panel of judges for their national Audition for Strings on April 13, 1955, Washington, D. C. This panel is composed of: Mischa Schneider, cellist of the famous Budapest Quartet; Roman Totenberg, concert violinist and director of The Roman Totenberg Instrumental Ensemble; and Elena deSayn, concert violinist and former associate music critic of *The Evening Star,* Washington, D. C.

The deadline for entries is Feb. 1, 1955. Kathryn Hill Rawls, 1805 37th Street, N. W., Washington 7, D. C., is Chairman of Auditions.

■ Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes Sept. 1, 1955. For complete contest rules, please write to Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

Kurtz Compositions To Be Performed

Arved Kurtz, violinist and composer, director of the New York College of Music, will perform his violin concerto with the National Orchestral Association, Leon Barzin conducting, in a rehearsal and WNYC broadcast on Wednesday, Feb. 2, from 6 to 6:45 p.m. Dr. Kurtz will be represented as composer also on Feb. 14, when the New York College of Music offers a concert and broadcast in WNYC's 16th annual American Music Festival. Members of the Knickerbocker Chamber Players, a chamber group which this season is heard in six Sunday evening concerts at the Metropolitan Museum of Art, will perform the Dr. Kurtz' string quartet in a Carl Fischer Hall concert and WNYC broadcast.

New Doctoral Program at Illinois

A new doctoral program in musical arts is now offered at the University of Illinois for the benefit of composers and musical artists desiring advanced degrees for professional advancement in the academic world. By action of the trustees the University is empowered to confer the Doctor of Musical Arts, enlarging the present graduate work in music to include composition and performance as well as research and music education.

Candidates for the degree must demonstrate artistic competence either by writing a large-scale musical work or by outstanding public performances. In addition, a thesis reporting independent research on a topic related to the major activity of the candidate will be required.

Geiringer's *The Bach Family* A Seven-Year Project

Seven years of spare time spent compiling information, writing countless hundreds of letters, tracing lost documents, and coaxing information from behind the Iron Curtain by a Boston University professor and his wife, have resulted in the recent publishing of an epic book, *The Bach Family: Seven Generations of Creative Genius,* which has been acclaimed by critics as the finest work ever done on the Bach family.

For Dr. Karl Geiringer, professor of the history and theory of music in the Boston University school of fine and applied arts, and his wife, Irene, both of whom hold Ph.D. degrees from the University of Vienna, authoring the 514-page book was a more formidable task than they had at first expected when they began work on it in 1947. Although they realized that the book would never make a fortune for them, and would not very likely make the coveted "best seller" list, they enjoyed every minute of the work. Says Dr. Geiringer, who has written several other fine biographies of composers, in explaining why he wrote the book, "I could not help doing it, and being a teacher, I am constantly interested in research, anyway."

Compiling detailed information on seven generations is an immense task in itself, but added to that was the problem that the Bach family generations flourished in the 18th and 19th Centuries, and adding still further to the compilations was the central figure of the Bach family, Johann Sebastian Bach, who married his first cousin and had 20 children. It was necessary not only to examine in detail the lives and artistic talent of each of the 20 children, but also to examine the lives and accomplishments of the adjoining generations, three before and three afterward.

When the publishers invited Dr. Geiringer to write the book for them, he was very pleased with the idea. He had a fondness for Bach, to begin with, and before World War II, had compiled *Die Familie Bach,* which was published in Germany. While not a biography, since it contained mostly little known compositions by the Bachs, it included many biographical notes on the family.

Unique was the method through which Dr. Geiringer compiled his information. Many writers attempting such a work would try to go directly to the source of their information in Europe, but he decided that much time and money would be wasted by traveling from place to place, and the information could only be observed for a short time, and then would have to be returned to dusty archives when he moved on to another place.

Believing that a writer should have all the necessary information within reach for detailed study and continuous reference, Dr. Geiringer first wrote to the director of the Berlin Library. Unfortunately, he was informed, the manuscripts and documents from which he sought information had been dispersed throughout Germany for safekeeping during the war. He next wrote to authorities in the various towns which were supposed to have the materials, only to discover that most of them had been moved a second time. He then wrote to the mayors of the various small towns to which he had finally been able to trace the documents, and asked their assistance. He received many helpful replies, including some from mayors of small towns behind the Iron Curtain in Russian-occupied East Germany. They contacted researchers, librarians, and destitute scholars who searched the shelves of libraries, sending back microfilms or photostats of the necessary information whenever possible.

Paying for the large-scale research work was one of the great expenses, but most of it was shouldered by the Bollingen Foundation, which took a generous interest in Dr. Geiringer's project. Researchers were paid on a scale equal to that in America for their lengthy work, and received from $1 to $1.50 an hour for their tireless efforts. Many of them requested that their payments be made in the form of food packages, and hundreds of CARE packages were mailed them. In contrast, with the thousands of hours Dr. Geiringer and his wife spent on the book, he estimates that their financial return will average about one or two cents an hour.

Dr. Geiringer feels fortunate that he was able to gather his information when he did, for he says, "The book could not be written now" (referring to the tightening up of regulations by Communist authorities in East Germany). When he recently wrote to one of his valuable contributors behind the Iron Curtain, telling of the forthcoming publishing of the book, and that he intended to send him a copy, he received a strange response. The man said that he did not wish to receive the book, apparently fearing Communist reprisal, but requested that a copy be sent to one of his relatives living in an Allied zone of Germany.

Geiringer to Head American Musicological Society

Dr. Karl Geiringer, professor of the history and theory of music in Boston University's school of fine and applied arts, was elected president of one of America's foremost musical societies, The American Musicological Society, at the Society's annual meeting at the University of Michigan, Ann Arbor, Mich., on Dec. 28.

Succeeding Prof. Donald J. Grout, of Cornell University, Dr. Geiringer will be the society's president for the next two years, and will be a member of the executive board for the next four years. He has already served one year as an executive board member for 1954.

Southwestern Symposium

The University of Texas College of Fine Arts has announced that its fourth annual Southwestern Symposium of Contemporary American Music will be held March 27-30, 1955, in the Music Building.

A Jan. 15 deadline has been set for composers of the Americas to submit manuscript compositions of the following types: symphony orchestra, symphonic band, chamber music (including voice or instrument with accompaniment), and solo literature for piano or organ.

Compositions will be chosen for performance by a committee of four competent composers with divergent stylistic viewpoints, and works will be selected impartially on the basis of quality. The symposium committee includes Clifton Williams (chairman), R. Bernard Fitzgerald, Kent Kennan, and Paul A. Pisk, all of the University's music department faculty.

Chautauqua Institute Announcement

James Friskin, internationally known pianist, who has headed Chautauqua's piano department since 1945, is to have a leave of absence from his Chautauqua duties during the summer of 1955, it has been announced by Ralph McCallister, director of education. Mr. Friskin and his wife will visit England and Scotland during the summer months, and are expected to return to Chautauqua for the 1956 season.

Katherine Bacon, a member of the faculty of the Juilliard School of Music, will take the place of Mr. Friskin at Chautauqua during his leave. Miss Bacon has a large and enthusiastic following as a recitalist.

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RADIO AND TV

By
HENRY W. LEVINGER

"Omnibus" presentation of The Merry Widow *"a most enticing event."*

"Omnibus" Presents *The Merry Widow*

As a Christmas gift to TV-viewers, CBS presented on the "Omnibus" program, usually devoted to educational purposes, the lavish entertainment of a performance of Lehar's operetta *The Merry Widow*. Since the time of our grandparents this score, now almost 50 years old, has woven its magic spell. How many generations after us will enjoy its lilting melodies nobody can say, but as long as good music is appreciated, this score will continue to enchant its listeners.

The producers of this presentation did not spare labor or expense to make the performance colorful and musically impressive. The baton was wielded by Eugene Ormandy, director of the Philadelphia Orchestra, who elicited from his ensemble, the Symphony of the Air (the former NBC Orchestra), the most beautiful sounds. He also held the ensemble firmly in his hands, and a fine group of singers it was. Sonia was Patrice Munsel of Metropolitan Opera fame, who sang and acted like an experienced operetta diva with all her charm, good looks, and fine singing combined in a startling achievement. Her male counterpart, Theodor Uppman, who last year sang Pelleas at the Metropolitan, gave a convincing portrayal of the warm-hearted roué who sacrifices with pleasure every "working hour" of his days and night to the welfare of his country. Dorothy Coulter and James Hawthorne were the other couple in the marital mixup (in Viennese operettas unavoidable), and the beneficiaries of the (also inescapable) happy ending. As Nish, the busybody secretary, Martyn Green acted as a master of ceremonies who held the thin threads of the faded libretto wittily together. It was a colorcast, and the views of costumes and sets were ravishing. But, even in black and white, the magic of Lehar's score, in Mr. Ormandy's beguiling interpretation and with a distinguished ensemble sharing the honors, made the telecast a most enticing event.

H. W. L.

THE DANCE

By **ROSALYN KROKOVER**

NORA KAYE and HUGH LAING *in* Romeo and Juliet, *one of the Tudor ballets to be revived this season at the "Met."*

■ With the Ballet Theatre's announcements for the spring season at the Metropolitan Opera House come many reasons for stimulating speculation. For many years this company, which at one time gave promise of the ultimate in ballet repertoire and production, has been bumping along aimlessly. Now, we are happy to report, there apparently will be all kinds of reasons to visit the "Met" when the season opens on April 12.

Antony Tudor has been engaged to restage several of his ballets—*Gala Performance, Judgment of Paris, Pillar of Fire* and *Romeo and Juliet*. Hugh Laing and Alicia Markova will appear as guest artists. A dancer new to us, Sonia Arova, will be among those on the permanent roster, along with Nora Kaye, Alicia Alonso, Igor Youskevitch, John Kriza, Ruth Ann Koesun, Lupe Serrano, Erik Bruhn, and Eric Braun.

It is, indeed, difficult to remember when such a distinguished group of ballet artists have been assembled to appear with a company during a single season. The two Alicias have each won the distinction of being among the great classic ballerinas of their particular generation. Markova, we have been told, definitely will dance *Giselle,* the Swan Queen in *Swan Lake* and the part of Taglioni in the *Pas de Quatre*. As yet there has been no word on what parts Alonso will dance; but with *Romeo and Juliet, Les Sylphides* and *Princess Aurora* in the repertoire, in addition to the above-mentioned ballets, there should be no problem to find roles for the Cuban ballerina. Both Markova and Alonzo have been widely acclaimed for their interpretations in the leading roles of all of these ballets. By alternating these two artists in the various roles the management could really keep the customers returning. If there is anything a balletomane loves, besides free tickets, it is an opportunity to view and discuss the merits of one ballerina versus another in the same role.

Then there is Nora Kaye, who actually grew up in this company, starting as a member of the corps de ballet and emerging as America's number one dramatic dancer with the première of Tudor's *Pillar of Fire* in 1942. Some years later she transferred her allegiance to Balanchine and the New York City Ballet. This was a brave, bold step, but not, we are sorry to say, wholly successful. Kaye is a strong technician but not in the Balanchine tradition. Roles, therefore, had to be created for her. Tudor was called in. His original ballet for the company, *La Gloire,* which was especially designed for Kaye, was not one of his better works. A beautiful production of *Jardin aux Lilas* was also staged during Kaye's tenure with the company, but the New York City Ballet dancers' style did not lend itself to Tudor's demands. Her one successful role with that company was in Jerome Robbins' *Cage.*

The male side, too, is strong. Igor Youskevitch is one of the great classic dancers of our age. Erik Bruhn, the Danish dancer, is very promising and John Kriza is still one of the best demi-character dancers around. With Hugh Laing as guest artist for the Tudor ballets, it would be hard to imagine a better group. Discriminating casting should furnish some of the finest performances New Yorkers have seen in years.

As for the repertoire, that would be hard to beat. There is plenty for everyone. *Swan Lake, Les Sylphides, Giselle,* and *Princess Aurora* for the classicists. *Rodeo* and *Fall River Legend* for the de Milleists. *Billy the Kid* for those who enjoy a good solid ballet based on Americana. *Graduation Ball,* a Lichine perennial, and the popular *Fancy Free* and *Interplay* by Robbins, are also on the list. These three ballets are a lot of fun and have a broad appeal. However, *Interplay,* when we last saw it, was in need of attention from its choreographer. It lacked the crisp wit and neat precision it originally had.

Perhaps the chief cause for rejoicing is the return of the Tudor ballets. Many of us were wondering if such masterpieces as *Pillar of Fire* and *Romeo and Juliet* would be allowed to slip permanently from the repertoire. Fortunately, no; and, wonder of wonders, they will be restaged by the choreographer and will present many of the dancers who originally appeared in them.

For the benefit of the new decade of ballet-goers who were not around during the great days of Ballet Theatre, it might be well to point out that *Pillar of Fire,* the ballet that Tudor set to Schoenberg's *Verklaerte Nacht,* is one of the great choreographic creative efforts of this century. It flames with passion, expressed always in the purest of patterns and ideas; and its apotheosis is as moving an experience as has ever been put on the stage. Tudor's earlier *Jardin aux Lilas* is not unfamiliar, though recent audiences can get but a pale idea of the work's beauty.

Another masterpiece is *Romeo and Juliet,* which never has achieved the popularity of other Tudor works. Tudor's movement here is somewhat stylized, after Elizabethan prints, though the great duet between the lovers is ballet lyricism at its purest. Tudor has done a miracle of condensation in Romeo and Juliet. Every facet of Shakespeare's play is present, uniquely translated into choreographic terms; and even so unlikely a composer as Delius fits exactly into Tudor's scheme.

And Gala Performance! Real wit and humor are present, a rare visitor to the ballet, which only too often lets pratfalls and slapstick substitute for humor. One hopes that Tudor will keep a firm hand on the proceedings, trimming the mugging and burlesque from which this sparkling work suffered during its last performance in this city. It will be pleasant, too, to see once more that sardonic little *Judgment of Paris,* a vignette set to music from Kurt Weill's equally sardonic *Dreigroschenoper.*

Yes, indeed. One rubs hands in anticipation, waiting eagerly for the evening of April 12 at the Metropolitan Opera.

PUBLISHERS' MART

By J. KENNETH WILSON

For Voice and Piano

From the enormous quantity of new literature available for the vocalist, we have carefully selected some of the outstanding presentations:

■ Benjamin Britten's newest published composition for this medium, "Winter Words," is a set of eight songs based on lyrics and ballads by Thomas Hardy. As might be expected, these songs have an innate folk charm that we are accustomed to find in Britten's vocal compositions. There is considerable pathos, a remarkable sense of word-setting, and a highly imaginative accompaniment. The accompaniment itself is somewhat misleading. It appears and sounds simple, but only the best of accompanists will be able to effect its many subtleties. The vocal line, too, while cast in a simple lyrical mold, is more complex than it appears to be. Written for high voice, these songs should be very rewarding to the accomplished singer. *Boosey and Hawkes, N. Y.* ($2.50).

■ Two vocal works from David Diamond point up the fact that this American composer is perhaps at his best when writing for the voice. The first, "The Midnight Meditation," a set of four songs on words by Elder Olson, bears a dedication to William Warfield. In this grouping, Mr. Diamond makes use of a very complex harmonic palette. These pieces are very modern in style and not overly consonant. However, the composer so spaces his dissonances as to give a unique and almost consonant effect. The vocal line, though, varies between lyricism and an angular design. Both accompaniment and vocal line are definitely complex and should be recommended only to the most capable of singers. *Southern Music Co., N. Y.* ($1.50).

The second selection from Mr. Diamond is a setting of E. E. Cummings' "Love Is More." This song is for mezzo-soprano and is dedicated to Marion Morehouse. More lyrical and less complex than "Midnight Meditation," there are some metric difficulties, nevertheless, to be overcome. Several of Mr. Diamond's long sostenuto phrases will require considerable breath control to negotiate effectively. *Southern Music Co., N. Y.* ($.60).

■ A collection of five song settings of anonymous French lyrics, "Cinq Chansons de Femme" by Philip Cannon, is characterized by a rather unique pseudo-folk quality. The French texts are apparently selected from Renaissance French poetry. The English translations are by Jacqueline Laidlaw. Mr. Cannon's style is anything but contemporary and shows traces of influence from the French Troubadour and Trouvere period as well as from later French folk styles. The accompaniments are arranged for either harp or piano, and most of the five songs have an arpeggiated accompaniment, which of course is very suitable for the harp. "La Mal Mariee" ($.90) and "La Bien Mariee" ($.90) ("The Angry Wife" and "The Merry Wife," respectively) are delightfully humorous and present a splendid setting of the French text. "L'Amoureuse" ($1.00) ("A Girl in Love") and "La Bien Aimee" ($1.00) ("A Girl Whose Love Shines Fair") are in a charming simple folk style. "La Veuve" ($.90) ("The Widow") is cast in a plaintive folk mold. Neither melodic line nor accompaniment offers serious complexities to the performers. *Novello (H. W. Gray, N. Y.)*

■ Four Songs by John Joubert, mostly based on anonymous texts, I find considerably less interesting. "Love Not Me For Comely Grace" ($.75) is pleasantly nostalgic; "My Love In Her Attire" ($.75) is a very short and brisk bit of cleverness; "O Come, Soft Rest of Cares" ($.90) is innocuous and unimaginative; and the last of the group, "Fain Would I Change That Note" ($.90), has a nice melodic lyricism, but a deadly monotonous accompaniment. As in the case of the Cannon songs, the Joubert pieces are easy enough to perform. *Novello (H. W. Gray, N. Y.)*

Music for Piano Solo

■ The star of Alexei Haieff has been rapidly ascending. "Gifts and Semblances," a new group of four imaginative piano pieces, may be added to his other successes. "For and About Aaron," as one would presume, is a musical sketch with Coplandish overtones. "Two Ostinati" shows the composer's rhythmic ingenuity. "To Hang on a Christmas Tree" is a delicious bit of pianistic whimsy. "Sirocco-Porto Ercole" is a slow mood piece. The set varies in complexity, but only a rather capable pianist should attempt it. *Boosey and Hawkes, N. Y.* ($1.50).

■ "Five Miniatures for Piano" (Op. 196) by A Gretchaninoff would be suitable for the moderately advanced piano student. These pieces are conservative in style, simple in harmonic texture, and not without a certain relationship to the Schumann "Kinderscenen." *Edward B. Marks Music Corp., N. Y.* ($.75).

■ A short piece by Edward MacDowell, "Hungarian," is offered in an edition by Maxwell Eckstein. Technically, this is not an easy piece and musically it is not without interest. It is recommended for the teacher who is looking for a work of early Americana. "Hungarian" is recommended for the advanced piano student. *Carl Fischer, Inc.* ($.50).

■ Continuing a series known as "Harmonic Study Edition," Mr. Richard McClanahan has edited an attractive piece from the early 18th Century by Leonardo Leo entitled "Giga." The music appears in its original form, on one staff, and in a basic harmonic reduction on another. This type of edition should be highly valuable to the teacher who wishes to correlate piano teaching with basic harmonic principles. *Mills Music, Inc., N. Y.* ($.75).

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